

# The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

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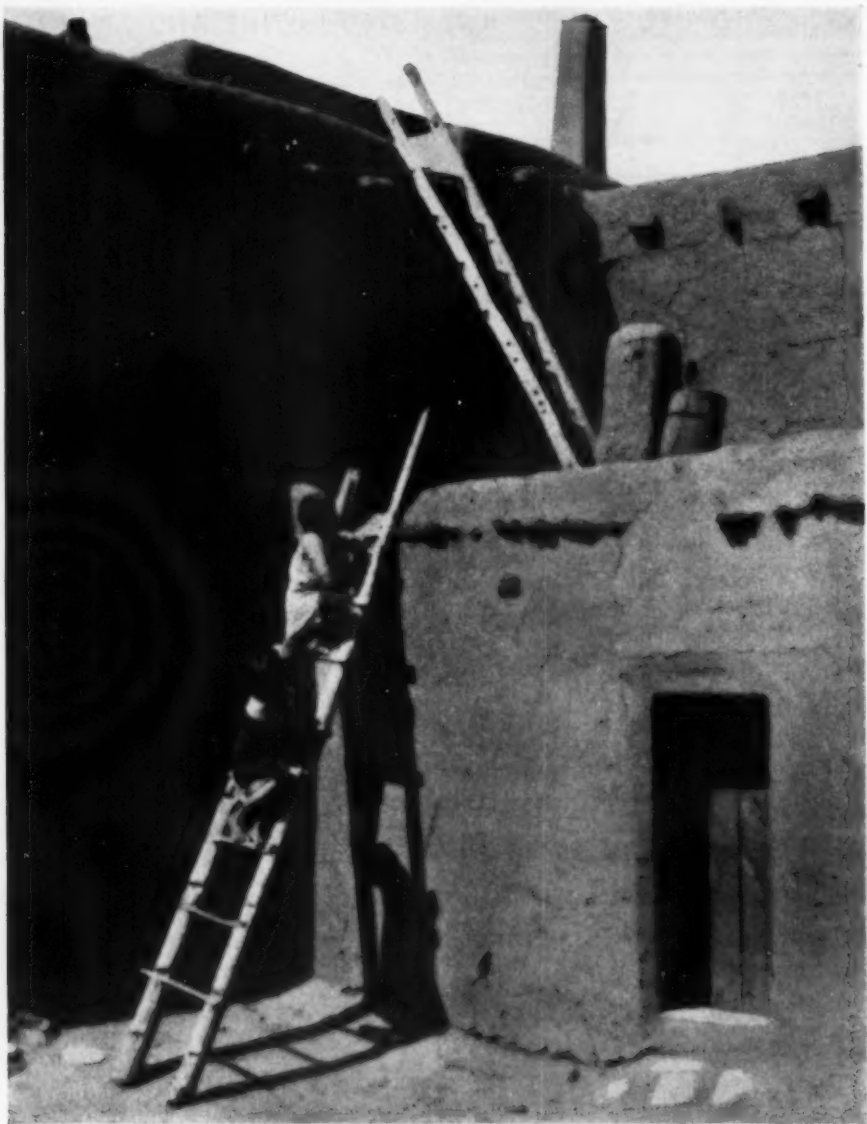
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"PUEBLO CHILDREN," A SUBJECT THAT HAS AN INTERESTING PATTERN OF SUNLIGHT AND SHADOW, BY ROSS CALVIN, PH.D., SILVER CITY, NEW MEXICO. NEW MEXICO HOLDS A WEALTH OF ART SUBJECTS AND INDIAN HANDICRAFTS OF GREAT VALUE TO ALL ART TEACHERS

# THE SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

VOL. XXXII

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## Developing Good Taste

ALFRED WALTHER

PERU, ILLINOIS

NO matter where one happens to be, everything that is to be seen on the earth, or below or above it, is good, commonplace, or bad, if considered from an artistic standpoint. So, if one observes just what is about him—people, buildings, trees, clouds, and so on—he will discover much of interest, and if he analyzes what he sees, asks himself why he likes this and why he dislikes that, he will gradually improve his appreciation of the artistic.

One of the simplest ways for anyone, particularly an art student, to improve himself, is to purchase periodically an illustrated magazine and go through it from beginning to end. Each page is to be considered for general layout, typography, and illustration. To facilitate presentation, let us consider the matter personally. If you like the appearance of an advertising page as a whole, ask yourself why? If not, why? How about improvements? Are the various units that make up the page assembled in a pleasing manner? Is the illustration satisfactory in size, style, and position? Are the style and arrangement of the type consistent with the object advertised? Whether the advertisement, from a purely advertising standpoint, is or is not

a good "ad," need not concern us very much as we are considering the matter artistically rather than commercially.

When good taste has been developed in the selection of appropriate type, illustration, and ornament, and in the correct placing of these units on the page, then it matters little whether one is designing a page for a beautiful, deckle-edged gift book or an advertisement for soap. The principles of good taste should rule in both instances, merely being consistently adapted to the particular requirements of the case in hand.

Do not slight any of the elements in your analysis of the magazine page, but if you are particularly interested in illustrative work, consider the make-up of the picture, the artist, his style, his medium, his color scheme, his composition, and his handling of the subject. Compare it with your work. Can you see something there that you lack—something that you like, or, perhaps, do not like? Criticising another's work always helps you to criticise your own.

If you are more interested in lettering and typography, look at the style, handling, and composition. Is the style consistent with the subject? How about the spacing of the hand-lettering and its



placing in relation to the illustration and the set type?

If you are interested in decorative design, you will prefer to think about the possible ornamentation. Why is it introduced? Is it necessary? Does it add or detract? Is it used to create a certain atmosphere? From what basic style of ornament is it derived?

If you will consider now, perhaps in the same magazine, a page intended for children and compare it with a page displaying an elaborately decorated poem for adults, you will find a vast difference in general appearance, but, if both pages are well designed, each will be good-looking in its own way—in the same way that the beauty of a six-year old child may be compared with the beauty of its thirty-year old mother.

When you have gone through the magazine and derived both pleasure and profit from the criticism of its contents, go through it again and cut out all the particularly good pages or parts of pages, illustrations, ornaments, and lettering. Save these in a scrapbook, or file, and add to your collection from time to time, selecting only what you think is the very best. At the end of a year, go through the file and discard all "scrap" that you do not like. You will be surprised at the number of clippings consigned to the wastebasket, if your taste has improved with your critical experience, as it should.

Beauty is relative, although the tenets of good taste always govern its being, its creation, and its appreciation. All things which are now truly beautiful have been so since their creation and always shall be till their end. One's appreciation of beauty is therefore a matter of aesthetics, of strength and refinement of perception, in other words, of the development of good taste, and this can be accomplished only by knowing the rules and applying them. To be sure, before one can do good creative work, one must learn the rules and then forget them, as a famous writer once said. That is, one must know the whys and the wherefores so well that they become a part of one, and their use actually becomes instinctive. The greater the genius, the more evident this freedom is. In fact, the rare real genius has good taste inborn and merely needs an awakening. Others of us require work and study to acquire it and to retain it.

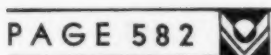
One cannot, as a teacher, exercise too great care in the presentation of principles and in the intelligent teaching of their application. Bad taste is as easy to acquire as good, and a wrong beginning may take years to eradicate, just as an inferior vocal instructor can do harm, by teaching improper voice production, that a later good teacher will have great difficulty in overcoming, if the condition is not irreparable.







THIS BAS-RELIEF DECORATION FROM THE FRENCH COLONIAL EXPOSITION IS AN EXCELLENT GUIDE FOR ART STUDENTS, AS IT SHOWS A RESTRAINED LOW-RELIEF FORM OF MODELED DECORATION. TOO GREAT A RELIEF OR TOO MUCH MODELING IS THE FAULT OF MUCH DECORATIVE MODELING



## Analysis of the Art Curriculum

WILLIAM G. WHITFORD

ASSOCIATE PROFESSOR OF ART EDUCATION,  
THE UNIVERSITY OF CHICAGO

**T**HE *Subject Matter of Art*. In meeting the present-day needs for art education it becomes necessary to analyze carefully the mass of subject matter at our disposal for courses and curriculum material. First we may consider broadly the *Manifestations of Art in Practice*.

This includes the production of art or the work created by the professional arts or the professional art activities.

### 1. *The Professional or Productive Arts*

Architecture, sculpture, painting, the industrial and allied arts, the commercial and graphic arts, civic and community art, including a variety of subjects, such as the home, the city, the theater, landscape gardening, etc.

### 2. *Objective Results of the Professional Arts*

*Architecture*. Houses, churches, cathedrals, public and domestic buildings and structures of all kinds.

*Painting*. Pictures, portraits, murals and the arts of painting in various forms.

*Sculpture*. Statues, monuments and decorative sculpture of all kinds.

*Industrial and Commercial Arts*. Furniture, rugs, textiles, clothing, lamps, pottery, metal work, wall paper, books, magazine, prints, and a quantity of objects too numerous to mention.

*The Professional Art Activities*. The creative, productive, and manipulative activities of the artist.

These include drawing, painting, modeling, carving, shaping, building, printing and lettering, design and composition, color work, posters—or in other words, all of the processes of the fine, commercial, industrial, and related arts.

It is easy to classify and analyze the manifestations of art in practice, but the interpretation of this material into actual classroom experiences and projects is more difficult.

All of the manifestations of the professional arts cannot be taught in the schools as productive or manipulative activities. Yet they represent special and tangible things with which our pupils become concerned as soon as they leave the classroom for life activities.

It is evident that the potential citizens in our school should become intelligent users of the various art objects and commodities of life, i.e., buildings, clothing, furniture, pottery, and all the other things that have been listed as products of the professional arts.

We can ask ourselves, what can we do with this material in the various grades of the school so as to meet the objectives of present-day education?



TABLE I

Analyses of the Modern Art Curriculum (General)

The Curriculum - The Body of Material to be Communicated to the Pupil				
Major Divisions	Subject matter in terms of art		Subject matter in terms of activities or projects	Emphasis
1. The CREATIVE EXPERIENCE	Motor, Creative Products			PRODUCTIVE and MANIPULATIVE ACTIVITIES ↑
	Drawing and Painting	The graphic Experience	representation creative expression	
	Design -	The Ornamental Experience	narrative illustration creative and decorative design	
	Color	The Chromatic Experience	lettering	
	Construction	The Motor-creative experience	modeling posters	
	Limited experience with the various fine industrial, commercial, graphic, household, civic and theatre arts		bookmaking handicrafts project work of all kinds, etc.	
2. The PRACTICAL EXPERIENCE	Learning Products			FUNDAMENTALS OF ART Knowledge of Art having value in all phases of Art Education and in Life ①
	"Functional information" based upon knowledge and understanding of the <u>basic elements and principles</u> of Space Arts.			
	Knowledge and understanding of art quality and its use in <u>meeting life needs</u> .			
3. The APPRECIATION-AL EXPERIENCE	Visual, mental, emotional products			OBSERVATION, interpretation, and "Enjoyment of Beauty" ↓
	1. Appreciation of the Fine Arts 2. Appreciation of Industrial and Related Arts 3. Appreciation of Beauty in Nature 4. Understanding and Enjoyment of the World in which we live 5. History of Art			

TABLE I

A GENERAL ANALYSIS OF THE MODERN ART CURRICULUM



*The Major Art Experiences.* It is apparent that several quite different kinds of curriculum material are available for purposes of instruction.

The manifestations of art may be broadly classified into three groups for consideration in the public school program of art instruction.

I. The Creative Experience

The Productive and Manipulative Activities.

II. The Practical Experience

Knowledge and understanding of *art quality* and its use in meeting life needs.

III. The Appreciational Experience

Observing and Enjoying beauty in Nature and in Art.

The following analytical table shows in schematic outline the art curriculum as it is being developed in progressive schools at the present time. However, all of the phases of art enumerated probably will not be found in any one school. Some schools stress the *creative* and *manipulative factors*, others the *appreciational factors*. Very few schools offer definitely organized instruction in the division listed as the *Practical Experience*, the systematic interpretation of *art quality* and its use in meeting life needs.

The household art courses are doing a great deal more with this factor of instruction than are the regular art courses at the present time.

Table I is intended to present a fairly complete digest of the art curriculum from the standpoint of its all-round educational possibilities. The listing of a complete outline of subject matter for instruction under the various divisions

cannot, of course, be included in so compact an outline.

However, beginning with this outline we have a foundation upon which a well-rounded course of study can be built, and one which can be organized to meet the needs of almost any type school or educational program desired. Of course, the problem will be different in the elementary school, the junior high school and the senior high school, but there are certain fundamental considerations common to the problems of all these schools.

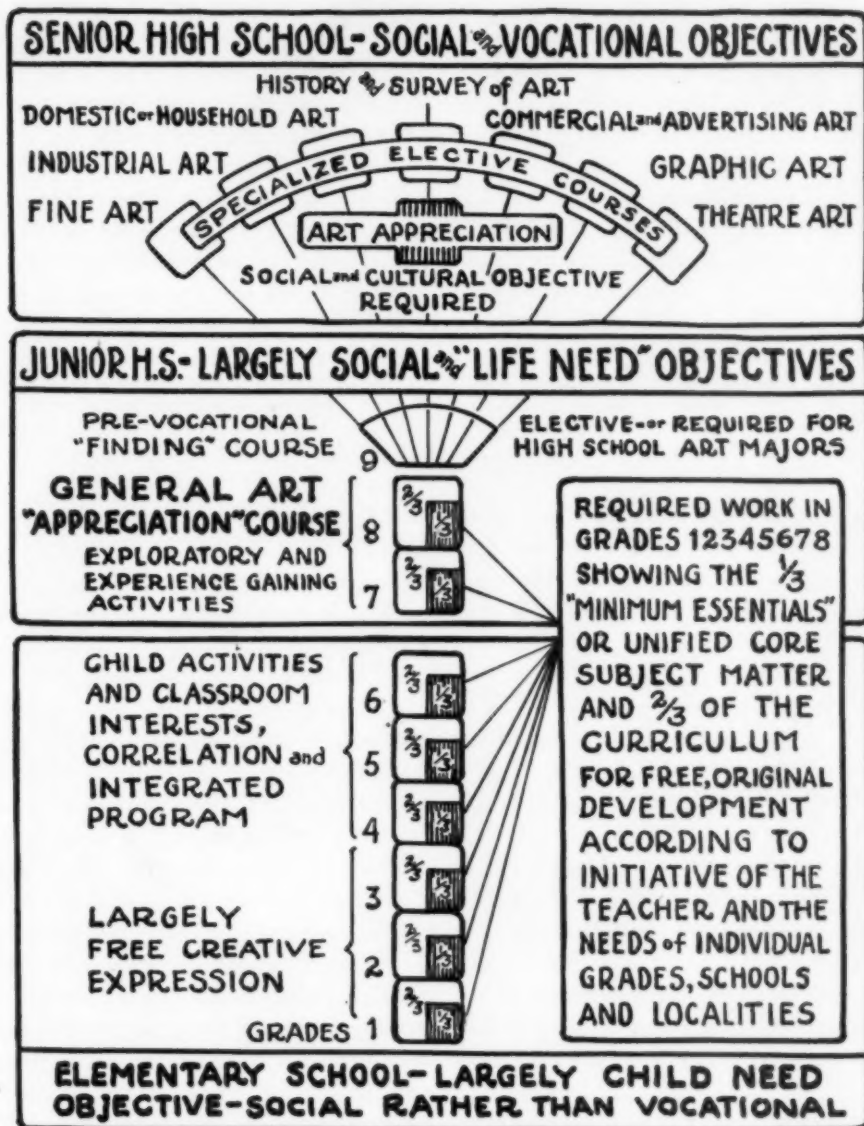
*The Creative and Manipulative Experience.* Division I of the table represents largely the traditional course of study, the familiar drawing, painting, design, color work, and construction. It deals with the motor, creative products in art education. This phase of the art program has been very highly developed in the past. There are many textbooks and classroom guides for the expansion of this kind of work.

The chief problem in this phase of our curriculum is in reorganization and revision to meet more specifically the present needs of the school.

*The Appreciational Experience.* Division III of the table represents a newer phase of art education, but one which is receiving a great deal of attention at the present time. Here we deal with the visual, mental, and emotional products of art education.

There are a great many books which outline and discuss this phase of the subject, but very few of them have been written for actual use in the classroom. They have been written for adult reading rather than for child reading.

The subject of art appreciation has not



OUTLINE OF THE ART PROGRAM FROM GRADE ONE THROUGH THE HIGH SCHOOL SHOWING THE RELATION OF REQUIRED AND ELECTIVE COURSES AND THE SOCIAL AND VOCATIONAL OBJECTIVES



been classified or developed according to the appropriate needs of children in the different grades of the school. And in this respect the subject has hardly been considered at all, except in regard to picture study, which comprises only a small part of the field of art appreciation.

*The Practical Experience.* The practical experience as classified under Division II refers to the *interpretation of art quality* in terms of life needs. This is a still newer phase of our scheme of art education. It is the division of our curriculum which has the greatest possibilities for development in meeting the modern demands of the school, the social objective and the factor of art as a necessity of modern life. Here we deal specifically with training for effective citizenship or with the "Art of Right Living" referred to in the April SCHOOL ARTS MAGAZINE.

The practical experience may be designated as the field of the "Learning Products" of art education—the "functional information" which can be presented to our pupils and which will aid them in meeting actual life needs for art.

Art, like other subjects in the school, possesses a quantity of factual material or learning products. In art there is a wealth of worthwhile knowledge, mental techniques, attitudes, interests, and appreciation to be developed as well as habits and skills.

The field of art is full of basic concepts and definite understandings which can be communicated to our pupils to aid them in making effective adjustments to the world in which they live.

The effective developments of this phase of our curriculum necessitate a

carefully organized and systematic program beginning with the kindergarten and progressing gradually grade by grade as the pupil's ability and capacity to learn progress throughout the school.

With the organization of a course in which the learning factors are incorporated it would be possible to introduce into art instruction the problem-solving technique along with the more traditional form of instruction now offered in the school. It would be possible to present a sequence of facts as learning products and to provide for practical application of these facts as "functional information" in meeting the needs of everyday living.

Instruction of this kind would aim to develop the factor of good taste or discriminating judgment on the part of the pupil. It would aid him in making choices between the good and the less good in matters of art in connection with his clothing and personal requirements, his home, and daily needs for art. Instruction of this nature would be suited to the requirements of the consumer of art products rather than to the needs of the producer of art in any professional sense. Because of this fact, Division II of Table I has been termed The Practical Experience.

The professional or vocational needs for art can be cared for in the specialized elective courses of the school as formerly. Professional and vocational training is a very important phase of art education, but it should not be confused with the practical type of art education necessary to meet the general life requirements of the average students in the school.

Statistics show that only five per cent of our pupils elect the professional or vocational art courses of the high school.



University Arch

Walter Condit



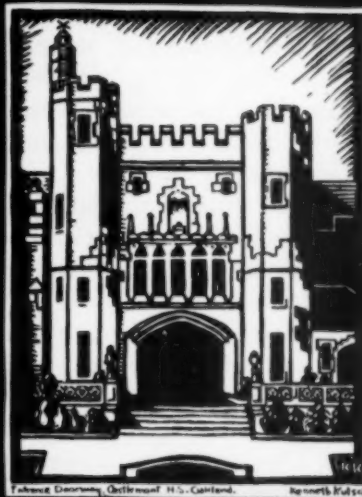
Entrance to Playground

Max Kravitz



The Front Gate to Campus

Walter Condit



Famous University Building of H.S. - Oakland

Kenneth Folsom

BLOCK PRINTS BY THE PUPILS OF WILLIAM S. RICE SHOW A NICE DISTRIBUTION OF LIGHT AND DARK. SUCH WORK MAKES EXCELLENT ILLUSTRATION MATERIAL. THE SCENES WERE SKETCHED ON THE SCHOOL CAMPUS, CASTLEMONT HIGH SCHOOL, OAKLAND, CALIFORNIA



But one hundred per cent of our pupils will be citizens and as such, consumers of art, no matter what profession they elect for a vocation.

*Social and Vocational Objectives.* Today we recognize three major objectives for all education in the school, the Social, the Vocational, and the Leisure-time Objectives.

For all ordinary purposes the leisure-time objective may be considered as a phase of the social objective. Thus we have two clearly defined objectives which will govern in our consideration of the future needs of our subject.

First, the broad, general needs to meet the Social Objective, or the life needs for art, and

Second, the more restricted and specialized needs which relate to the Vocational Objectives or the definite preparation for vocational and professional participation in the arts.

Recognition of these two definite and distinct objectives of art education has resulted in the establishment of two separate fields of instruction in the arts:

1. Adequate art training for all pupils in the school no matter what their future profession may be, and

2. Adequate art training for the special talent pupil, the pupil who wishes to specialize in art and to prepare for entrance into the field of professional art activity.

*General and Special Courses.* Two different kinds of courses are being developed to meet the requirements of this program. These are, first, courses of the general art (appreciation) type based upon the Social Objective and, second, the special art courses of various kinds

based upon the Vocational Objective.

The need for general art courses of the social type is particularly urgent at the present time, courses which will combine the creative and manipulative factors, the learning factors and the appreciational factors into a carefully balanced program of art education.

In recognition of the need for courses of the general art type the North Central Association of Colleges and Secondary Schools recently adopted, through its "Commission on Standards for the Reorganization of Secondary School Curricula," the following resolution:

This committee recognizes the value of art as a distinctive contribution to the social, vocational, and leisure-time objectives of the modern secondary school program. It therefore recommends that a course in art be developed as a major subject for the junior high school. This course to be termed "The General Art Course" may properly bear the same relation to later more specialized art courses as the corresponding general courses in language, social science, general science, and mathematics bear to specialized courses in these subjects.

The primary purpose of a general art course should be the development of a practical understanding and appreciation of art in its direct relation to the immediate and deferred life interests of the pupil.

The establishment of both general and special objectives in the art program and the organization of specific courses to meet these objectives have done more than any one thing to bring agreement between the different advocates of art education and the general educator.

It has thrown the many trends and objectives of art education of the past into new channels of development in harmony with the forward movement in the schools.



*Similar Problems in Science and Art.* The problem of art education today is similar to that of the sciences. Science includes the entire world and for many years teachers of science struggled to secure some agreement in respect to minimum essential and appropriate content materials as a basis for organization.

In both science and art the fields are so broad that it has been difficult to determine upon fundamentals for the course of study.

Science teachers have not solved their problem completely but they are way ahead of the art educator in making a satisfactory beginning towards a solution.

In science the result of several years of research and study has produced the general science courses with specialized courses in the upper grades.

Likewise, in art education general art type courses have been advocated. But up to the present time no very definite curriculum has been established for such courses, either in the elementary or in the high school. The whole problem is in the introductory and experimental stage at the present time.

*The Problem of Organization.* The following outline, Table II, portrays in graphic form the art program from the first grade through the high school. The suggestions for art work have been divided according to the 6-3-3 plan into the elementary school, the junior high school, and the senior high school. The general organization suggested for courses would be equally effective in schools organized on the 8-4 plan. A diagram of this nature centers attention upon the problems of organization which, in reality, is the major problem in art

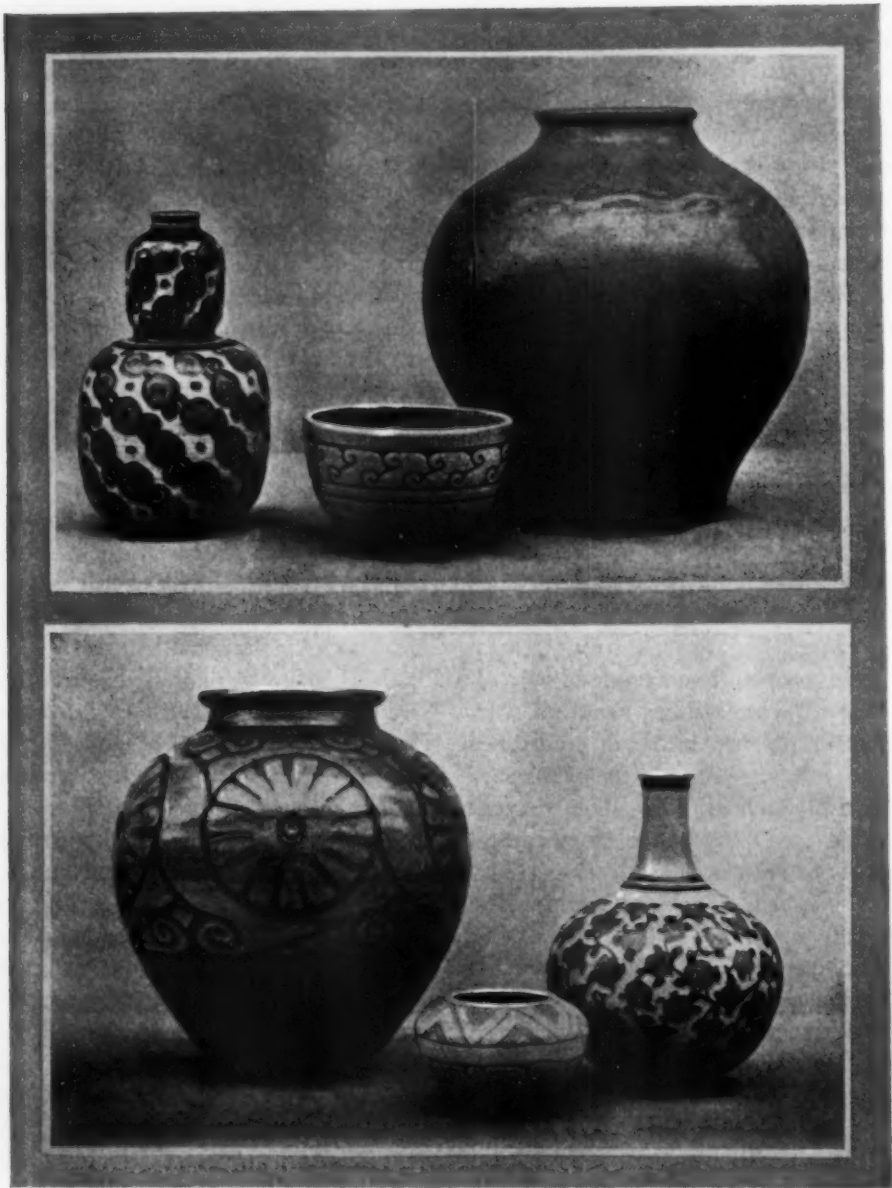
education at the present development of our subject.

Throughout the first eight grades the Social Objective governs quite largely in curriculum organization. The work of the senior high school may be motivated by both Social and Vocational or Pre-vocational Objectives. The work would be of a vocational type wherever it tends to provide for the special talent pupils who may wish to elect art as a major and to prepare for a profession in the arts. It would be motivated by the Social Objective in all other courses.

The range of different type high school courses has been indicated as possibilities for large city school systems. The subject matter represented by these courses may be grouped together in smaller schools, or employed as units in two or three courses in very small schools.

*The Unified Minimum Essentials or Core Subject Matter of Art Education.* The important feature of Table II is the division of the work of each grade from the first through the eighth designated as "the one-third unified minimum essentials or core subject matter of art education." If art educators can agree in a general way in regard to this one-third content of the art curriculum for the first eight grades and also in regard to the art appreciation courses for the high school it will do much for the promotion of art as a subject in the schools. The educator has long stressed the need of some basic agreement among art teachers in regard to fundamentals of the subject which could be recognized universally as a basis for curriculum organization and development.

(Continued on page x)



ONE OF THE INTERESTING PLATES SHOWING EUROPEAN POTTERY FROM THE MODERN ART PORTFOLIO, "SCULPTURE AND POTTERY," PUBLISHED BY THE DAVIS PRESS, WORCESTER, MASSACHUSETTS





PRACTICAL IDEAS OBTAINED FROM THE OBJECTS SHOWN ON THE OPPOSITE PAGE. THE QUAINI DESIGNS USED ON POTTERY CAN OFTEN BE SUCCESSFULLY ADAPTED TO SCHOOL PROBLEMS



LOUISIANA WATER THRUSH



SCARLET TANAGER



CRESTED FLYCATCHER



HORNED LARK



SONG SPARROW



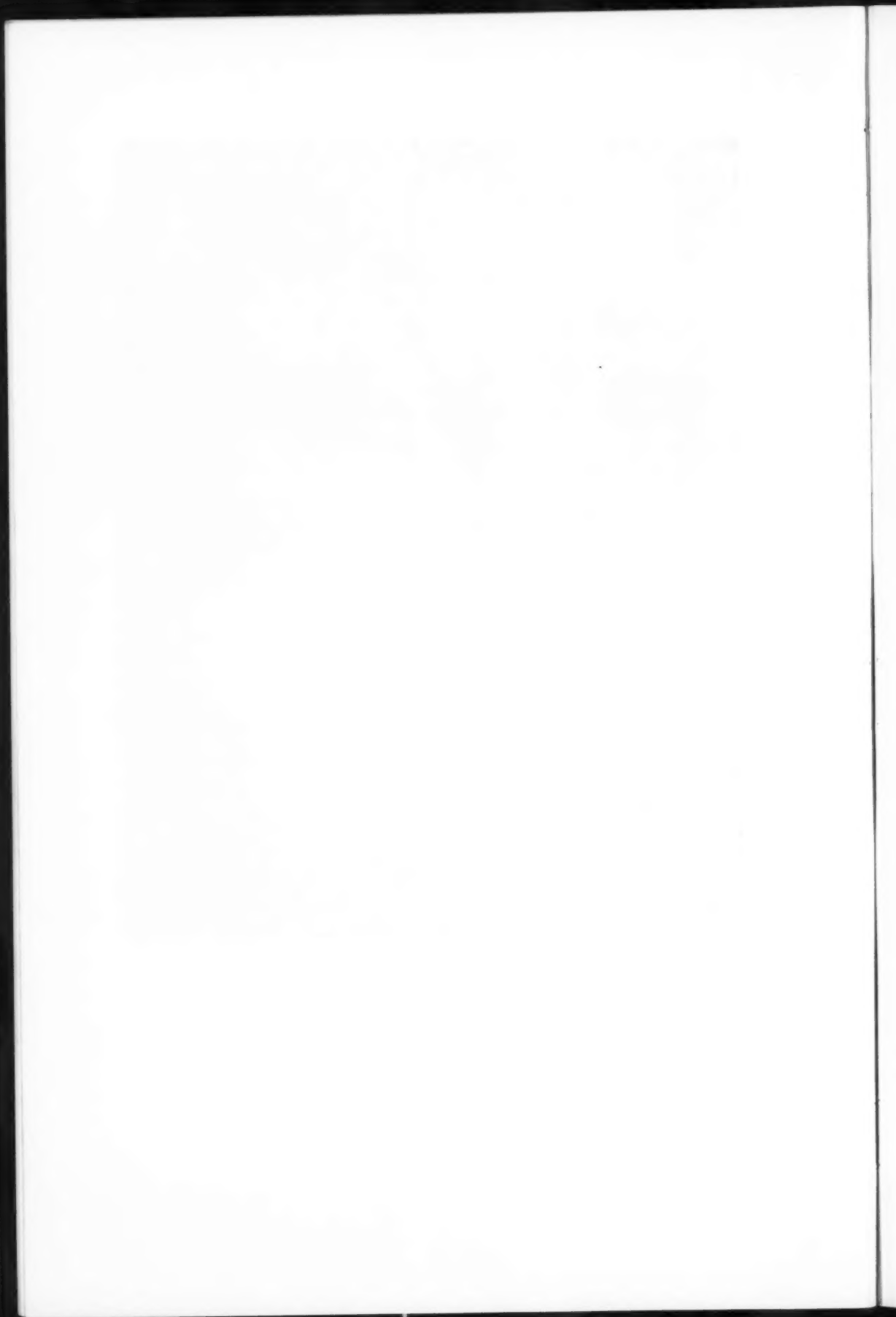
ORCHARD ORIOLE

BLOCK PRINT ILLUSTRATIONS FROM A BOOK ON BIRDS BY THE  
STUDENTS AT WEST TECHNICAL HIGH SCHOOL, CLEVELAND, OHIO



POSTER COVER DESIGN, BY ROY TIRMAN, STUDENT OF THE HADLEY  
VOCATIONAL SCHOOL, ST. LOUIS, MISSOURI. TEACHER, JESSIE M. GLEYRE

*The School Arts Magazine, June 1933*



## Chip Carving—an Old Craft

JULIA W. WOLFE  
NEW YORK, NEW YORK



CHIP CARVED EARLY AMERICAN FOOT WARMERS

IN the Metropolitan Museum there are some fine pieces of chip carving made about 1680. Lately there has been an attempt to revive this form of wood carving.

Chip carving can be traced back to the ancient inhabitants of New Zealand and other South Sea Islands. These people showed a great skill in their use of this style of carving in the decorations of their canoe paddles, axe handles, and weapons. There was a dignified monotony displayed in their painstaking work, which was the repetition of one unit, quite unlike the more complicated and hurried productions of the present day, so often done with one end in view, that of producing an effect with as little labor as possible.

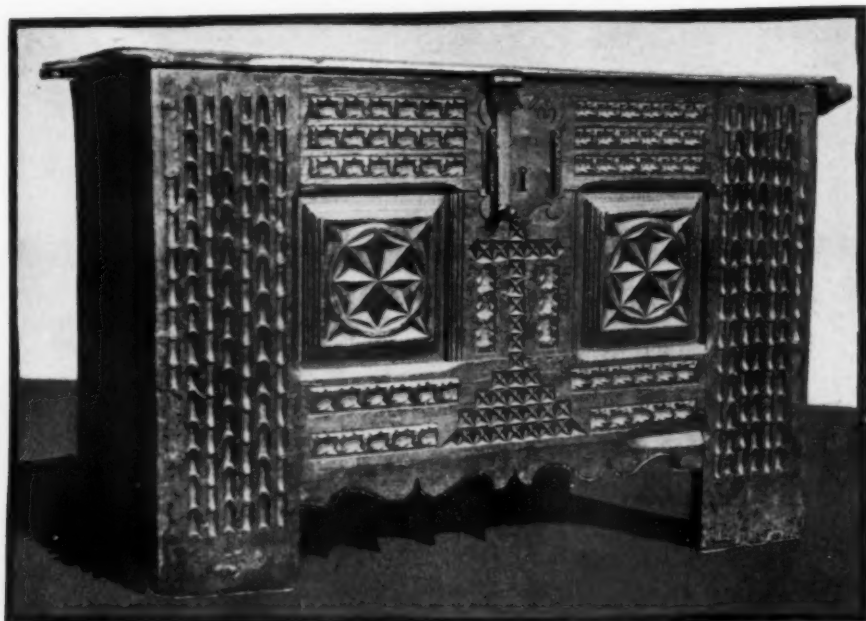
It is interesting to note these people

seldom used circular forms, their designs being almost entirely composed of perpendicular and horizontal lines. This may have been because their untrained minds failed to recognize the beauty of the curve.

Although chip carving has been used in all countries and ages, it is principally identified with Norway, Sweden, Friesland, Finland, and Germany. We are indebted for our more recent adaptation of this work to instructors from the Scandinavian countries, who have brought us during the past few years many fine examples of its use.

This method of carving is often used by instructors in beginning a course of instruction, instead of gouge work, or relief work, which requires a knowledge of drawing and modeling. It is one of the





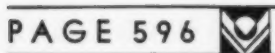
A CHIP CARVED SPANISH CHEST OF THE EIGHTEENTH CENTURY. MANY VARIED PATTERNS COVER ITS SURFACE



A SMALL SPANISH TABLE DECORATED WITH CHIP CARVING



CHIP CARVING IS USED IN MANY COUNTRIES. ON THE LEFT IS AN IMPLEMENT USED FOR IRONING IN HOLLAND. FROM HOLLAND ALSO COME THE INTRICATELY CARVED WEDDING SHOES. THE JAR ABOVE AND THE BOX AT THE BOTTOM OF THE PAGE ARE FROM RUSSIA, WHILE THE MUG IN THE UPPER RIGHT HAND CORNER SHOWS THE TYPE OF CARVING DONE BY THE AFRICAN NATIVES



best methods of learning the careful, steady use of tools and at the same time training the eye to accuracy. A false cut, however small, will often spoil an entire design. One also obtains a familiarity with the grain of various woods, which is of great importance, particularly in the more advanced work, and last but not least, all workers will acknowledge that an immense amount of patience is acquired.

Black walnut, sweet gum, and white-wood are best adapted to chip carving. Oak and other coarse-grained woods are often used, but the lines of the design are so mixed with the grain that the result is confusing and not at all effective. The Scandinavians sometimes glue a layer of white holly about one-sixteenth of an inch thick on a piece of sweet gum. When this design is cut through the holly, the darker color shows first below. They also indulge in their love for color by first using the Flemish oak stain and then staining the incisions a bright red. This is an interesting but crude treatment, yet sometimes really beautiful articles result.

Articles should be well covered with this carving. Simple borders are not sufficiently decorative. It should be used only when a great deal of light decoration is required. It is suitable for boxes, teapot and plant tiles, quaint clocks and linen chests. When these articles are stained very dark they have the appearance of great antiquity.

Chip work may well be called a home craft. It requires lighter pieces of work than other carving, fewer tools, and less strength. It can be fastened to any table. No special talent is required for this work and though convenient it is not necessary

to have all these—a broad parter, a narrow chisel, a medium-sized veiner—unless one wishes to vein the outline, the whole work can be done with a special knife or with a skew.

A great deal might be said about the chip-carving design. Many persons fill the spaces and circles in a haphazard way simply with the idea of producing something new and unique, with no appreciation whatever of beauty and symmetry. This gives the effect of a piece of patch-work, and also the impression that all the resources of the carver have been exhausted in the completion of one design. This may be one reason that chip carving is not more popular. Such a confused combination is entirely unnecessary, as there are numbers of simple variations that may be made that will completely change the design and at the same time preserve the symmetry.

In carving a circular form, the center should not be weak in outline, and the rest of the design strong. The strength should be at the center, working out to something lighter. In combining circles and squares, great care should be taken to maintain a certain sense of proportion. A chest with a square inserted in one-half of the design and a circle in the other is ungainly, although often seen in old illustrations.

It may seem strange to say that there is any similarity between simple chip carving and the grand old Gothic, but if you examine the Gothic closely you will find the same triangular incisions. The interlacing circles, the perpendicular lines and the trefoil are also responsible for this impression. It would be interesting to

*(Continued on page xi)*

## The High School Art Course as a Preparation for Further Study

G. C. VAN MARTER, Jr.

ART STUDENT, LOS ANGELES, CALIFORNIA

IN THE opinion of most art students and instructors the present high school system of art instruction is not qualifying the high school graduate to get the greatest good out of higher art academy training. The student who comes to art school from the average high school invariably has a very hard time orienting himself to the type of instruction which he encounters. The style of study, the manner of working, the aim of the instructors, even the very tools which he must use are usually unfamiliar even to the student who has completed every art course which the present-day, well-equipped high school offers.

I do not say that there is not a great deal to be received from high school art training by the ambitious student; but it has been my experience, and the experience of many younger art students, that the new pupil in any well-staffed art academy is not equipped to take advantage of the instruction which is offered him. The art school student encounters instructors who are artists themselves, men who understand the elements of fine composition and proper construction, experts in perspective and shade and shadow. These men are, many of them, producers and exhibitors of reputation. They discuss the "isms" and

"schisms," the "movements" and "counter-movements," prismatic and paint chemistry. The new student listens and is bewildered. Already his poor head is buzzing with anatomical terms and rules, composition, perspective, color harmony, and the "do" and "don't" of countless other things. He pictures himself as a numbskull who knows nothing and stands small chance of ever learning anything. And a great many students soon become discouraged and give up hope.

You say that the student who becomes discouraged and gives up is no great loss. But there is another side to the question. Many students, who have proved to be good high school students, come to art school with money enough to study for a year. The first six months are spent in orienting themselves; only for about three or four months does the student produce anything of actual interest to the layman—in short, to the parent, relative or patron who finances the student's venture. The holder of the purse strings, wishing to see more work and more interesting work than the student was capable of producing in his first year, withholds the necessary finances for a second year, and the student is forced to quit.

Some people manage to work their way through art academies. And often



these students become discouraged, not at the thought of earning tuition, but on the realization that after a year at art school they have reached what would be in any other field of college study, the status, at least in point of knowledge, of an incoming freshman. In other words, the average art student who is a high school graduate, after four years of study, compares in training to a college junior in some other line of endeavor.

The law student, the medical student, the chemistry student each receives at least the rudimentary training which will enable him to take advantage of his opportunities at the very start of his technical course. Not so the art student. The fault lies in the preparation—in the high school training which is offered in the so-called art course. In the average art course in high school very little is taught about perspective, consequently the student knows little of construction and measurement. In the life drawing classes, while, of course, the student does not have the advantage of using a professional model, he could be taught a simple method of checking proportions; he is not taught to look for beauty of line; he does not know how to sharpen his charcoal, nor even the proper manner of holding it. The new student in an art academy spends from two to six months in learning to hold and handle his stick of charcoal. He has to unlearn a lot of useless tricks and stunts which he has been taught. He comes, as a new student, with his head full of ideas of rubbed crayon and pencil; he dotes on trick papers and pencils and other highly specialized materials which all have their places—but not in the supply box of a

student. He has grand ideas of "technique" which he has heard discussed all during his high school art career, though he completely lacks the knowledge of good solid mechanics which are so indispensable. He reminds one of a kindergarten child being introduced to the world of adults, and he is forced to spend the greater part of his first year discarding old "tricks" and being put into a receptive frame of mind for the introduction of certain mechanics and academics.

All this painful, first year process would be needless if the student had had the proper training in high school. In the so-called life drawing classes he could easily be taught to handle his tools properly, he could be shown how to measure and check; in the poster classes he could learn the rudiments of good lettering and how to handle the more simple layouts; and in the art appreciation classes he should be shown paintings and drawings, not because certain examples are said to be old or modern, or in public favor, but because these examples are outstanding for good composition, construction, and general treatment. The student should be taught to analyze and understand what he sees. He must be made to realize—and I'm afraid many high school teachers themselves do not realize—that such idols as Frank McIntosh, Bernard de Monville, Frank Hoffman, and certain others went through a rigorous training in academic study and acquired a firm ground in mechanics before attaining eminence in their particular fields.

At a certain well-known art school a scholarship is awarded each year to a high school student. The winning student, this year, displayed work which was far supe-



rior to any other student's work which was offered for contest. His drawings displayed a knowledge of mechanics and a mental approach which no other work possessed.

A well-known high school teacher, some of whose students had entered their work in the contest, was lamenting that her school would not furnish the facilities for the kind of study which she apparently thought the winning student had had. What the winner really had been given was a pencil and paper and adequate instruction. The high school teacher already had plenty of paper and pencils; and I believe that she has a fair knowledge of composition and construction, so, given willing students, I see no reason why she couldn't have instructed her pupils in the simple mechanics; the results would

have taken care of themselves. Her students, on entering an art school, would have been far ahead of the entrants from most other high schools.

Stop this childish adoration of surface results. Forget about trick technique. Show the student the real meat and bone of good drawing, and the whys and wherefores of good composition. Make the student inquisitive for the knowledge of construction. Let him forget about tricks of rendering which he sees in the fashion magazines. Let him keep his mind open, not clogged with distorted images and queer methods. The high school teacher can lead her students in the path which will make for ease in the students' development. She owes it to her pupils and to herself.



AMUSING ILLUSTRATIONS BY FRED FISHER, JR.,  
115 WEST ADELIN AVENUE, DEARBORN, MICHIGAN

## A Correlation Project for Art and Industrial Art

G. B. WESTERBERG

RED LION, PENNSYLVANIA

IN OUR junior high school it is necessary for the industrial art teacher to teach art work to the boys. Also, since the time devoted to art work is rather limited, we decided that much more value would come from the course if it could be worked in with the shop work, as well as giving it a regular period a week.

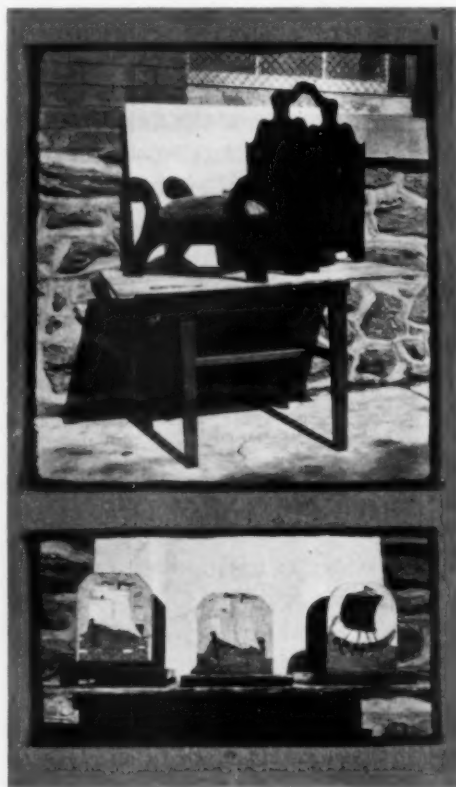
To this end we first introduced it to the seventh grade while they were constructing book beds. Some suggestive illustrations were submitted by the instructor and the pupils were referred to the *Industrial Arts Magazine* and *THE SCHOOL ARTS MAGAZINE* for further suggestions.

The drawings were worked out on paper and transferred to the end of the book beds by means of carbon paper. The lines were then traced over carefully with a sharp knife. Portions of the design were then stippled (as the pupils desired) with a blunt nail. The design was then either stained and varnished or lacquered. Some very good and original designs were effected; ships, bird motifs, and lions produced the best results.

Some of the eighth grade pupils also made book beds; here the monogram predominated.

The short time which a general shop course gives to woodwork does not give time for many large projects; hence large projects are not always possible, but by making small projects and working good design into them, more is really gained by the pupil.

As the illustrations show, an artistic design is used in all projects whether they are book beds, footstools, or magazine baskets, or in metal-work whether a simple letter holder or a dust pan. Not all the designs are original with the pupil, but to be able to choose a good design also demands a knowledge of art.



THE ABOVE ILLUSTRATION SHOWS A FOOTSTOOL AND MAGAZINE RACK. BELOW ARE THE EVER-USEFUL BOOK BEDS DECORATED WITH SHIPS. MADE BY THE STUDENTS OF G. B. WESTERBERG, RED LION, PENNSYLVANIA



"CEREMONIAL CAVE AT FRIJoles CANYON" AND TAOS INDIAN DRESSING A HIDE,  
SCENES FROM PICTURESQUE NEW MEXICO, NEAR SANTA FE, BY ROSS CALVIN, PH.D.,  
OF SILVER CITY, NEW MEXICO

## Creating a College Girl's Room

HELEN HASS

PITTSBURG, KANSAS

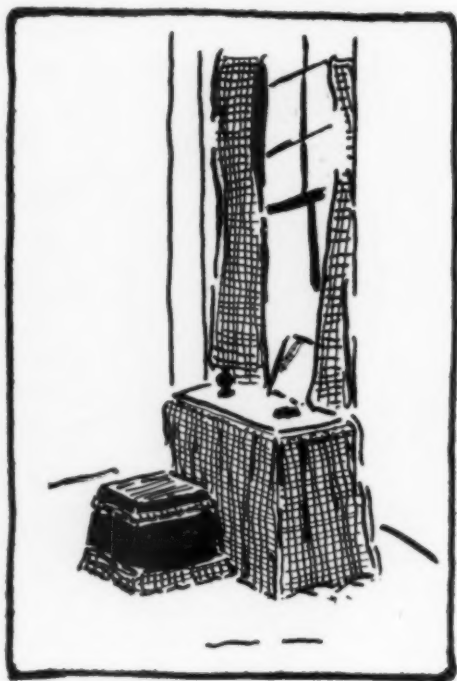
IF THERE is a storeroom upstairs or a basement room downstairs; if your interior decoration class has a few bicentennial ideas and understands 1933 thrift methods, you will be surprised how far \$5.00 will go in depression times.

It all began with a discussion of Early American furniture and the accessories that were used during that period. As a practical problem the interior decoration class at Kansas State Teachers College, Pittsburg, Kansas, created a real Early American college girl's room out of a storeroom. It was a small room with one low window on the south. The walls were of white plaster and the cement floor was painted gray.

Our furniture inventory included a red gate-leg table, a cot, and two straight-backed chairs, and our budget only allowed us \$5.00 but, even so, it wasn't long before a bright and livable corner was created. Crisp red and white checked gingham reaches from the top of the window almost to the sill which is used as the top of the dressing table around which are ruffled two yards of checked gingham. Two silhouettes of Martha and George Washington hang on either side of the dressing table in imitation maple frames. A small stool covered with black sateen and trimmed with checked gingham completes this unit. One would never recognize it as a

backless old chair, the type that one finds discarded in almost every school. Neither would you recognize the straight backed chair padded and covered with black sateen and ruffled with gingham. And who would guess that the footstool has for its foundation six empty cans filled with sand.

The cot is covered with black sateen



A CORNER OF THE ROOM DESCRIBED IN THE ACCOMPANYING ARTICLE BY HELEN HASS OF PITTSBURG, KANSAS

and placed along the east wall with pillows of log cabin strips of black, red, yellow, and green and above it is a muslin blockprint of old-fashioned spinning wheels twisting red threads.

At one end of the cot, which is now a day-bed, stands the red gate-leg table. On it are arranged several magazines, and five books of a college girl's choice are supported by wooden bookends which are painted black and decorated with silhouettes on a red and white checkered background.

Light shines from a lamp with a vin-

egar bottle base and a parchmentized pleated and decorated shade. A black cat paper weight made of clay and painted with tempera, a decorative map of the campus, and an old-fashioned candle holder are added accessories.

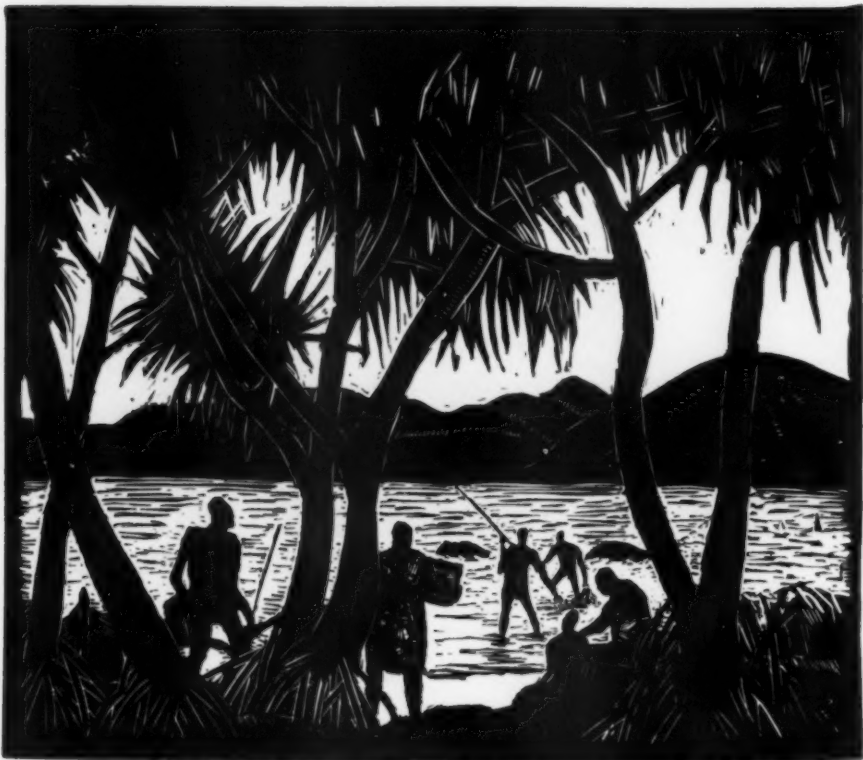
And to complete this room, the girls cut and dyed old silk hose and crocheted the black, red, green, and yellow strips into a lovely colonial rug.

If you have felt the so-called depression try to "Colonize a Cozy Corner for Comfort." You will like it.



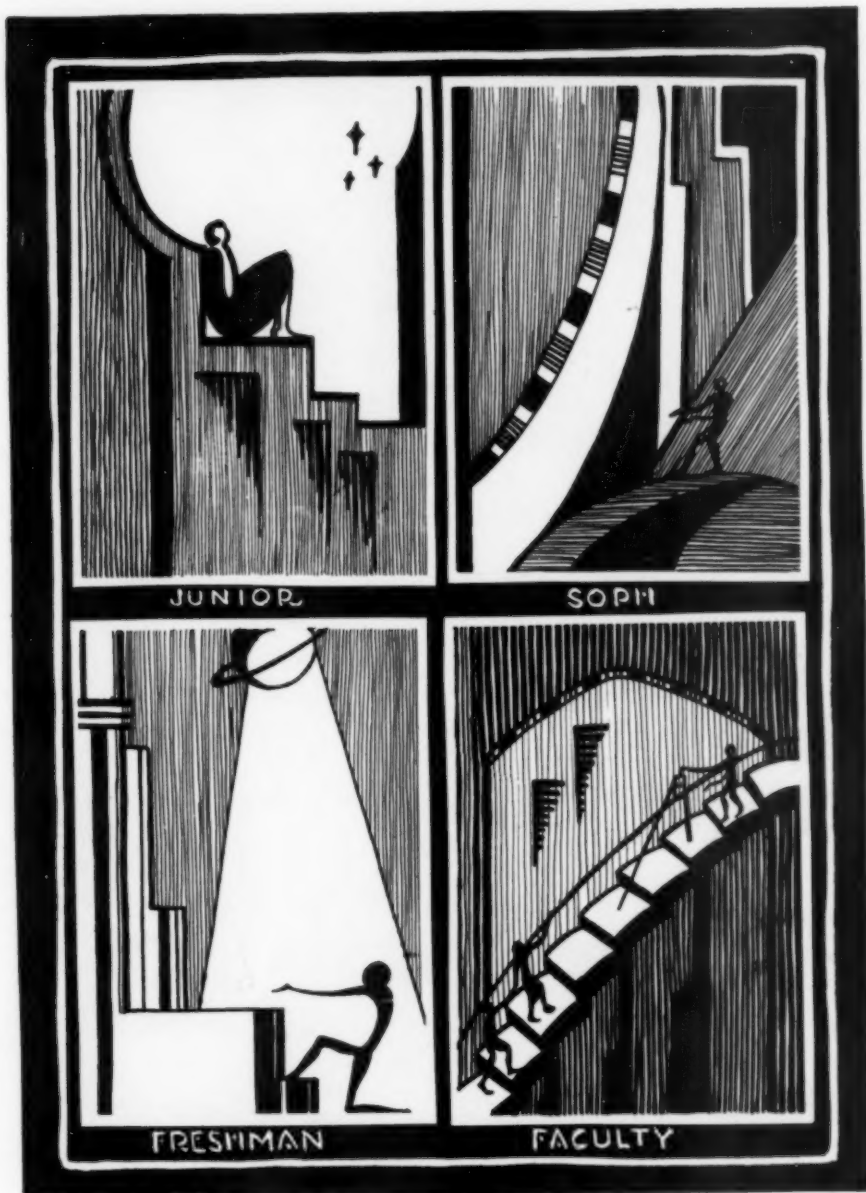
AN INTRIGUING JUNGLE SCENE DONE IN LOW-RELIEF  
FROM THE FRENCH COLONIAL EXPOSITION IN PARIS





ABOVE—"LIGGEND REE," A BLOCK PRINT BY JAN SCHONK OF HOLLAND  
BELOW—"PANDAMUS GROVE," A BLOCK PRINT BY A. S. MACLEOD OF HAWAII

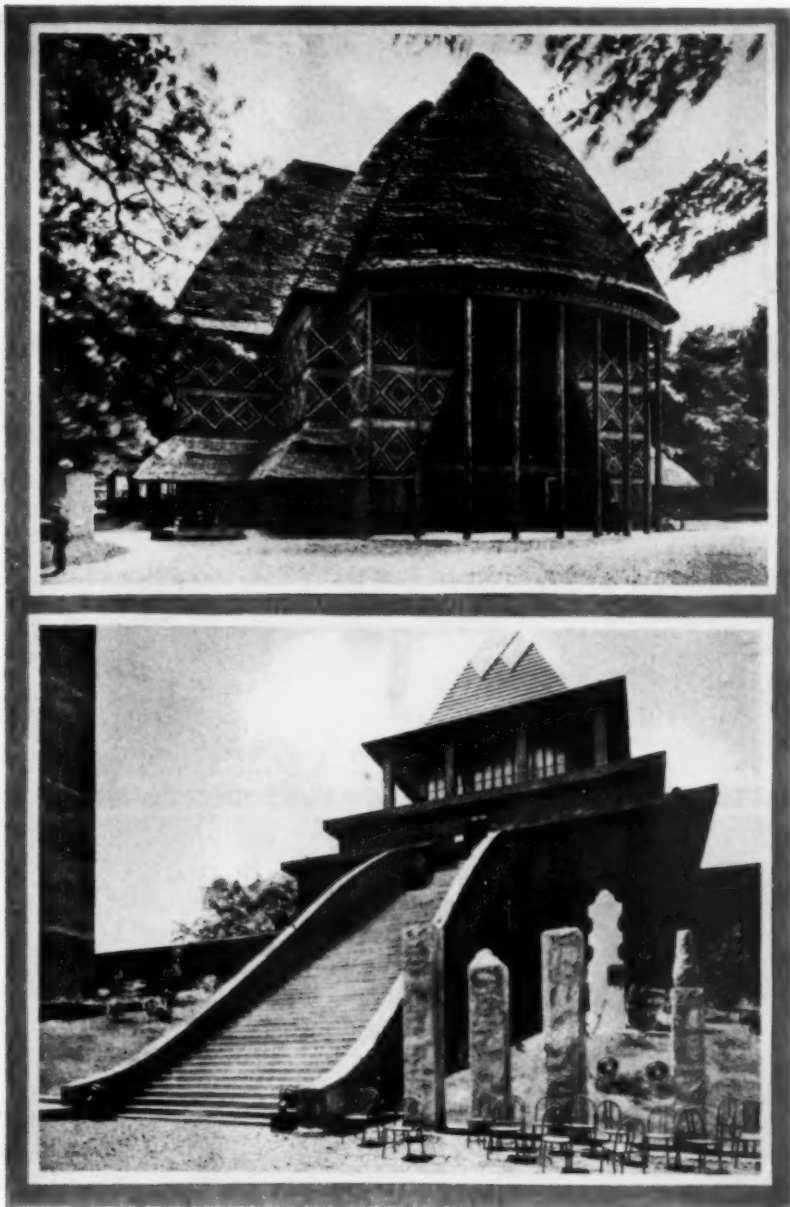




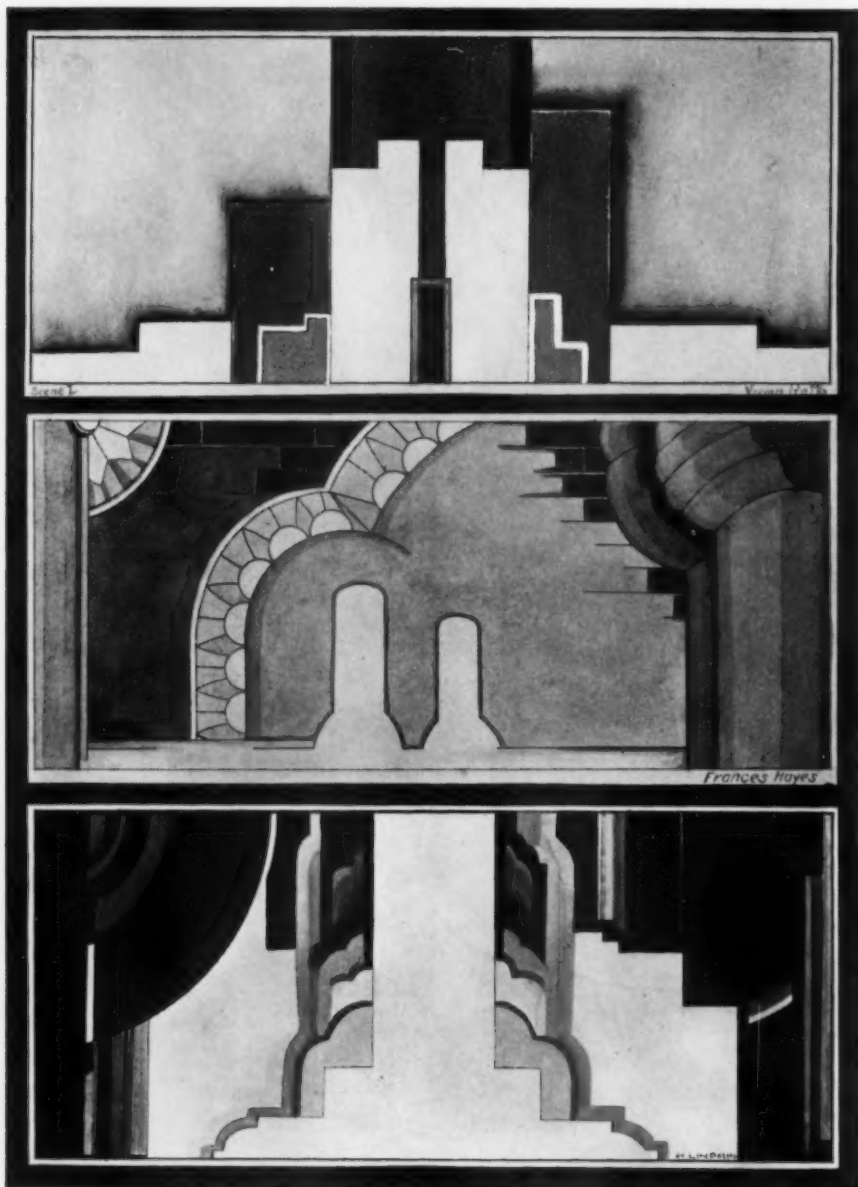
THESE DIVISION PAGE DESIGNS FROM THE ANNUAL OF THE JAMES A. GARFIELD HIGH SCHOOL, SEATTLE, WASHINGTON, ARE DONE WITH PEN AND INK. BOTH BROAD AND FINE PENS HAVE BEEN USED



AN EXAMPLE OF MODERN FRENCH ARCHITECTURE FROM  
THE FORMER EXPOSITION OF COLONIAL ARTS IN PARIS



TWO EXAMPLES OF PRIMITIVE ARCHITECTURE FROM  
THE FORMER EXPOSITION OF COLONIAL ARTS, PARIS



MODERN STAGE SCENERY DESIGNED AT THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS, OAKLAND, UNDER THE INSTRUCTION OF SARAH REYNOLDS MOST

## Projected Scenery

SARAH REYNOLDS MOST

INSTRUCTOR IN STAGECRAFT, CALIFORNIA SCHOOL OF ARTS  
AND CRAFTS, OAKLAND, CALIFORNIA

IN THE December 1931 issue of *Colliers* on the page headed "Keep Up With the World," there appeared the following:

In Cologne, Germany, the opera company recently substituted a boxful of lantern slides for its costly fixed scenery. These slides, which provide the "settings" for the scenes, are projected on a white screen from the back of the stage.

Immediately under this, as another item of interest, appeared this:

More hospital patients in this country at the present time are suffering from mental disorders than from all other diseases and ailments combined.

Was it mere accident that brought these items together? For those of us who have had many plays to stage it might well seem that the facts contained in the first item constituted a real preventative measure for the unfortunate situation described in the second.

Constantly greater use of projected scenery is being made in our public schools. We have labeled it our Depression Scenery, because of its economy of time and materials. It saves art teachers a great deal of confusion, otherwise caused by ambitious teacher-directors who desire many scenes and stage sets for the same play with the attendant upset of the morale of the art classes upon whom fall the burden of scenic production.

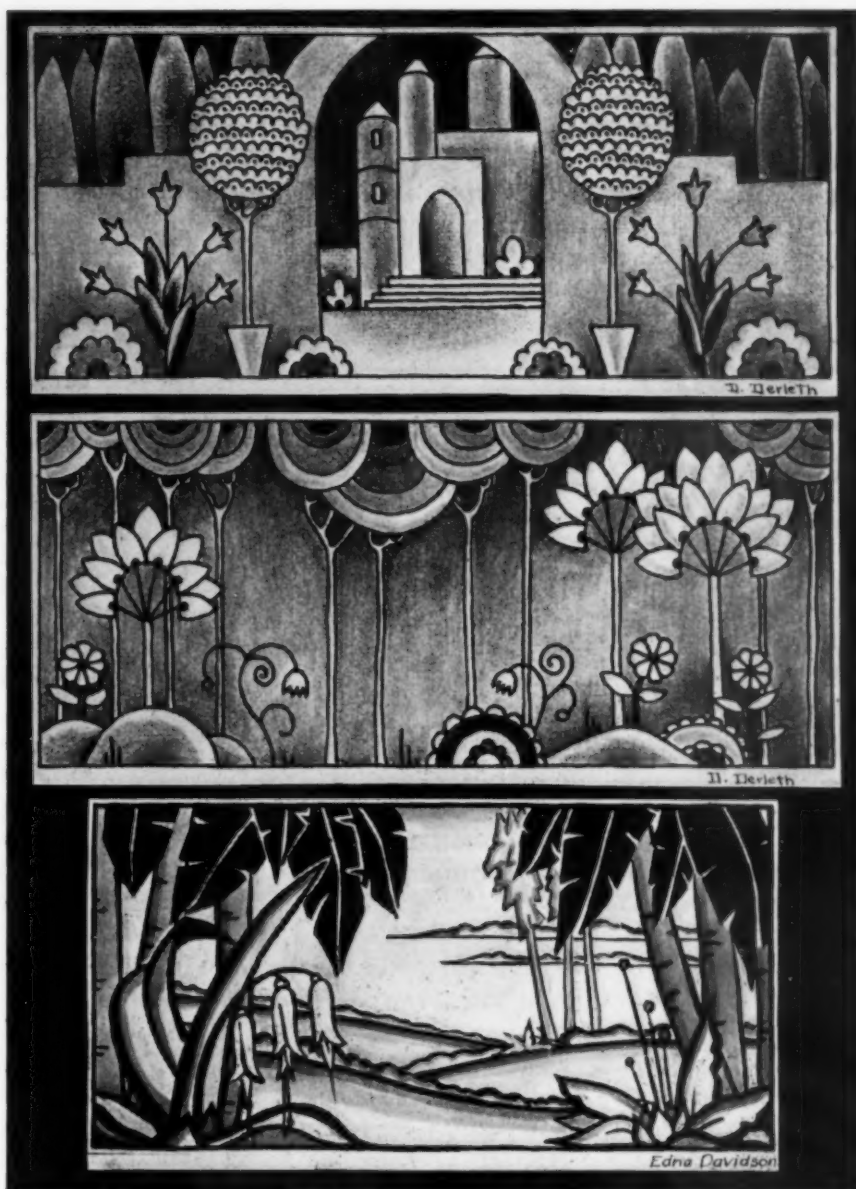
As a further illustration of our progress in the use and adaptation of projected scenery, it should be interesting to learn that in my class in stagecraft at the California School of Arts and Crafts, Oakland, California, last summer we spent three weeks on designing and making slides for projected scenery. Many members of the class were also enrolled in a course in rhythmic expression under the leadership of Madame Zaichek. We seized the opportunity thus presented of combining our own efforts and arranged a dance program with the use of this type of scenery. Six dancing numbers were chosen and we selected our scenes as a background for the various numbers.

The special problem we encountered was this: our slides were  $3\frac{1}{4} \times 4$  inches, but the length of our proscenium arch proved to be nearly twice that of the scenic projection. Rather than cut off the sides of the stage, we decided to use two lanterns, painting one-half of a design on one glass and the other half on a second, thus giving us two separate slides for the same design, which had to be put on simultaneously. These slides were first projected on the Grand Drapery, a very lovely blue velour, giving the effect of a large, beautiful batik, after which the curtains opened and the design in all its



THESE STAGE SETTINGS WOULD PUT ANY AUDIENCE IN THE RIGHT MOOD FOR A ROMANTIC TALE OR FANTASTIC BALLET. BY THE PUPILS OF SARAH R. MOST, CALIFORNIA SCHOOL OF ARTS AND CRAFTS, OAKLAND, CALIFORNIA





A CASTLE AND DECORATIVE TREES ARE WELL HANDLED IN THESE STAGE SETS. SARAH R. MOST, INSTRUCTOR, CALIFORNIA SCHOOL OF ARTS AND CRAFTS



brilliant color was thrown on the white cyclorama. So many splendid designs were made by the students, and it was so difficult to choose the best, we determined to project those not used for the dance numbers solely as stage designs and accordingly arranged our program with the projection of two designs accompanied by appropriate comments between each two dance numbers. In all we projected

eighteen scenes, some of which are shown in the accompanying illustrations.

The results of our evening program were very gratifying. The cost was small, the time and effort spent were practically the irreducible minimum, the attendance and returns were excellent. Furthermore, we again demonstrated the convenience, the economy, the adaptability, and the artistry of projected scenery.

## The Linoleum Block as a Poster Medium

TED HATLEN

REDLANDS, CALIFORNIA

THE linoleum block has for quite a time now been utilized in many ways. Chief among them are greeting cards, wall hangings, illustrations, monograms, and many other things. However, it has not been widely used as a poster medium. Linoleum blocks have three qualities that make them a fine medium for this type of work.

First of all, modern poster work demands the use of plenty of mass and dark and light. Here the block print is excellent. The block itself demands that work be in mass as linoleum will not take very fine line work. So, first of all, linoleum blocks meet the needs of modern poster designing.

The second desirable quality about linoleum blocks is that they are inexpensive. Battleship linoleum is quite cheap and very durable. A set size for

posters should be decided. Then a piece of wood for mounting the linoleum should be procured. This should be just the right height to make the poster when mounted type high. The wood foundation can be used over and over again. After using each block simply take it off the wood and mount another one. This practice will save buying wood for each poster.

Finally, linoleum blocks can be used to make several hundred copies. They will usually hold for poster work for at least three hundred prints. If more than three hundred are desired it is advisable to use graphite or some substance harder than linoleum.

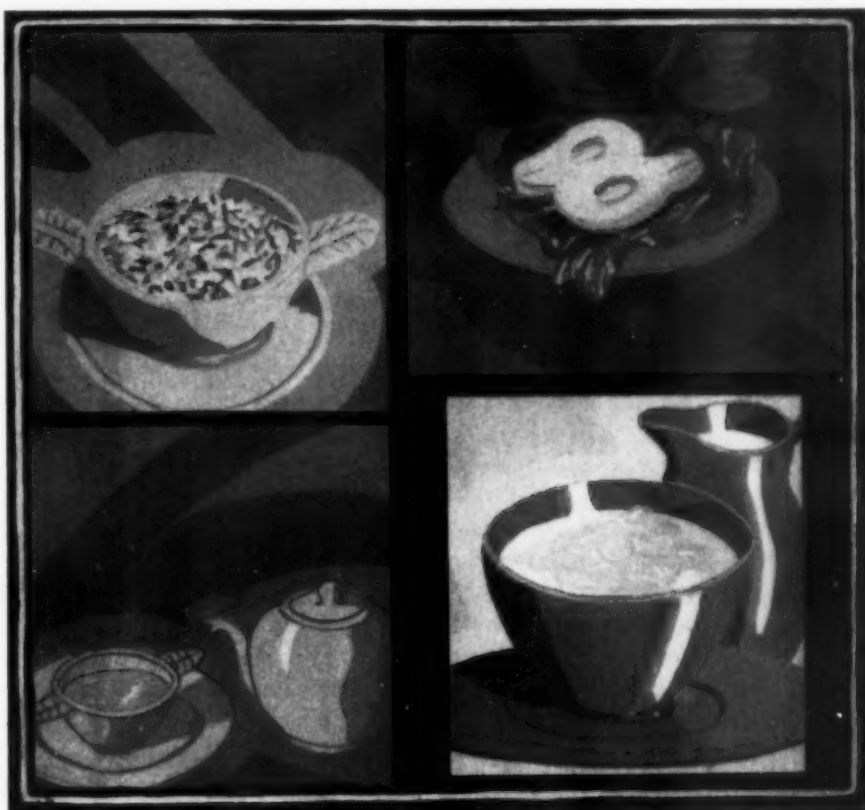
One thing that can be used to advantage in block poster work is that pieces of the design may be cut out and replaced. Thus if there was a regular



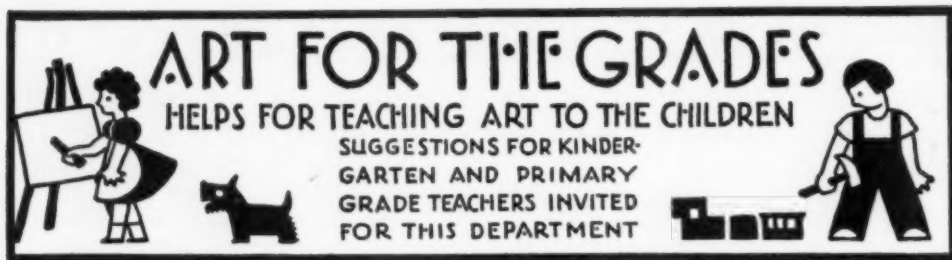
season of ball games, the date of each game could be inserted and the poster used for an entire season.

The only difficulty about linoleum

block posters lies in the printing. This requires a great deal of pressure. The best thing for printing blocks is a letter press.



A STILL LIFE PROBLEM THAT THE STUDENTS WILL GREET WITH ENTHUSIASM. THESE DRAWINGS BY THE PUPILS OF MRS. E. F. NOE, WICHITA FALLS, TEXAS, ARE HANDLED IN A POSTER MANNER



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## Nature Study in the Lower Elementary Grades

ELISE REID BOYLSTON

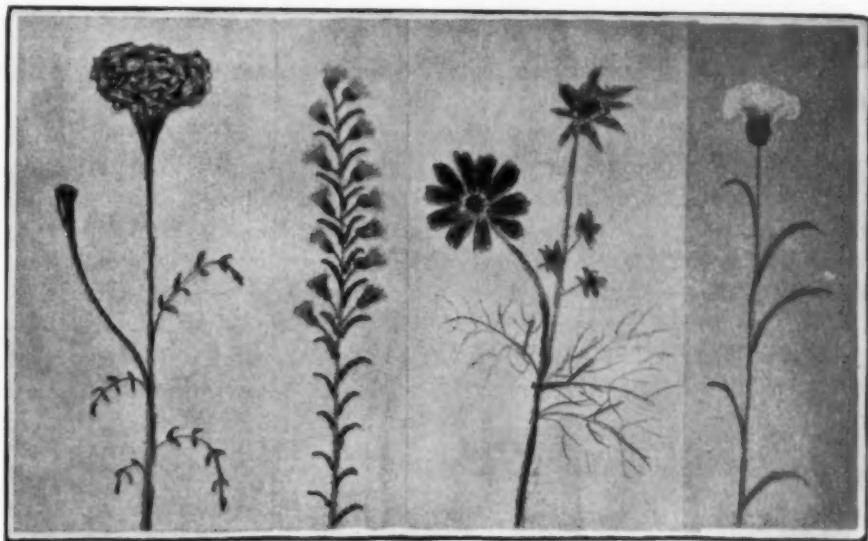
ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

SPRING with her riotous profusion of color is a fitting time for the study of nature, for youth revels in woodsy things; and it is the joyous heritage of every child to tune his laughter to the music of the babbling brook, and gather wild flowers where they lie in rich profusion. Blest indeed are those who are allowed this privilege; for such a setting is an ideal school for teaching observation, finding art in nature, adapting what is found to colorful design, and learning to appreciate the spirit of the flower itself.

In the crowded cities, however, where individual gardens are limited to flower-pot proportions, we must needs teach this subject in a simpler way. Sometimes only a few blossoms can be brought to the classroom, but these can be studied

and drawn in such a manner that the child feels a distinct satisfaction in so doing.

For little children, only brilliant flowers of pronounced shape and vivid coloring should be used. They should be carefully chosen to suit the child's ability, pruned of all superfluous leaves, and limited to so few details that the baby mind will not grow tired before the work is done. Only one type of flower should be studied during a lesson, for a world of information lies in every simple buttercup or blade of grass, its name, its way of growth, the lovely curve of the stem, the flower legend with which it is associated, its adaptability to design, etc. Then there are the wild flowers that every child should know, the cotton and flax with



BRIGHT CRAYON DRAWINGS OF SPRING FLOWERS BY THE LITTLE PUPILS OF  
ELISE R. BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

their relation to clothing, and the clover as a food for cattle.

There should be harmony between the flower and the paper on which it is to be drawn. The stem should go to the bottom, and there should be enough breathing space at the top to make a pleasing ensemble. The flower should be drawn first by the teacher before the class, and reproduced the actual size. She should ask leading questions to help the children see the important points.

Nature drawing covers the subject of landscapes, flowers, leaves, grasses, vegetables and fruits; but it is the study of the flower itself that brings most real joy to the little child. His first attempts should include the simplest principles. Grasses, with their graceful curves and sweeping lines, are full of interest. One blade, alone, or maybe two, may give a feeling of exquisite grace, and a bit of scarlet

at the end of the stalk might add just enough color to furnish a note of distinct interest.

Over and over again the question is asked, "Where shall I begin to draw?" For this there is no definite rule. A grass or stem with a springing upward curve would best start at the bottom; a daisy with its interest culminating in the flower should start at its heart of gold, with the stem as an afterthought, as it were.

All knowledge has its secret key. It is that which gives shape to the childish piece of art, the touch that adds finish to the simplest piece of work. Take the leaf, for instance. It has a secret, too, a curving end, a curious twist, perhaps; but it is there. The leaves do not shoot from the parent stem as if nailed on; but the tiny buds, pushing out close to the mother stem as if afraid of venturing too far away, turn in graceful curves across the



stem, or raise their heads to breathe the fragrant air.

Even the first grade child can sense the leading lines, the stiff unbending stem that stands like a soldier, the graceful curving stalk like a tree bending in the wind. At any rate, he should, above all things, be able to read and reproduce its message. He can be taught to use all the colors in the package of crayons. A yellow dandelion is much enriched with orange on the darker side; purple flowers may have touches of blue and red; a green leaf may be touched with blue on the one side and yellow on the other; in fact, it is

a very simple thing even for the little child to use and understand. And when these flowers are drawn, how shall they be used? First, there is the picture with several mounts of contrasting hues. The daisy is lovely with a double frame of orange and yellow, and the larger mount of purple. There are booklets for assembling wild flower drawings, folders for holding separate specimens, designs of all sorts, and envelopes for keeping sets; and when the work is done, the child can truly say, "Could there be anything more fun than nature study in the lower elementary grades?"



A SIMPLE AND EFFECTIVE POSTER WORKED WITH CUT PAPER BY A STUDENT OF MARTHA SHERWOOD, SPOKANE, WASHINGTON





COLORFUL CUT PAPER POSTERS BY STUDENTS IN THE SPOKANE PUBLIC SCHOOLS. MARTHA SHERWOOD, INSTRUCTOR, SPOKANE, WASHINGTON



## Interesting Boys and Girls in a City Beautiful

FREDERICA BEARD

OAK PARK, ILLINOIS

A CITY? It may be a town or village—they all need to be made beautiful. But more than that, the youth of our schools need the effect on their characters that a study of what is beautiful will give. Any action toward this end will be also a healthy and inspiring outlet for their emotions.

If our young people grow up with such an interest, they will, as adults, make beauty real, and an influence will be permanently established in the environment of the next generation.

To be practical, what can be done to create an interest and to put that interest into action? First, a study by the children may be made of what they think beautiful and what they think ugly in the place in which they live. They might make a list of each and some discussion follow, as their judgments would not be likely to be correct in every case. The boys and girls may be their own critics, and the teacher offer suggestions, with quotations from Emerson, Ruskin, and art specialists of today which may fit the needs.

The next step would be for the pupils to decide as young citizens what improvements could be made. If they are a high school group, a teacher might take excerpts from "Beauty in Public Utilities" by Earnest Elmo Calkins, published some months ago in *Public Utilities Fortnightly* and abbreviated in the February,

1931 number of the *Reader's Digest*. Such a reading by the students themselves will awaken new thought. Another practical interest would be the possible improvement in appearance of their own school building and the premises. The possibilities would, of course, depend on their condition and on the locality. But any building might be improved by a beautiful picture on the walls of its hall.

In a village or rural community, the grounds of the one or two churches, or those of the railroad station might be made attractive if not attended to by others. (Of course for this and other public works, permission would have to be obtained from the authorities.) The value of planting trees, shrubs, and seeds carried on in some localities calls for re-emphasis. In some places, rock gardens may be effectively arranged. In the above named article it is said that last May a quarter of a million tulips were raised on the grounds of stations along the Burlington route and distributed to passengers, but this is an exception to the many stations and routes that are barren and unattractive.

Of course in this connection the negative side of the subject should naturally find a place. Dirt and disorder prevent beauty. In a fine suburban town there is a small and pretty park where beauty is spoiled by the scattering of paper on the

grass until a keeper puts the lawn in order again (notwithstanding a receptacle for all rubbish stands waiting near by).

Papers strewn about, refuse of any kind, dirty steps, windows or rooms hinder attractiveness. So do dilapidated buildings and sidewalks. The owner of these may think they are his concern alone, but they affect the pleasing feeling of his neighbors.

The pride of a people in a well-kept city or town is justifiable. It takes the united effort of a group. In this effort is a patriotic element that is most desirable. The question for each individual is, how can I improve my corner, not only for my own advantage but for the good of the whole? In such co-operation comes undoubtedly a reflex gain to the individual who considers the community, or to the small group who contributes to the welfare of the larger. For instance, through such care property is increased in value.

In the city of Minneapolis, this pride and this co-operation are exemplified to the visitor; the lawns of fine residences are beautifully kept, and as one passes to streets of smaller houses, many of which are of ordinary type, one sees front grass plots as well cared for. Of course, there are sections of this, as of any city, that need cleaning up, but we refer now to the medium residential districts, where pride in appearance is evident. A teacher will think of other cities, which may be nearer to her pupils, that will serve as illustrations. Discussions on such points as those referred to above will aid in a careful appreciation of what is desirable in developing an ideal of beauty for their own home town.



When these pupils come to manhood and womanhood possessed with a keen sense of what is needed and take positions of responsibility, they will have an influence for betterment both in public and private undertakings.





"EGYPTIANS SOWING GRAIN" AND "KING CANUTE." CRAYON DRAWINGS BY GRADE PUPILS UNDER OLGA SCHUBKEGEL, ART SUPERVISOR, HAMMOND, INDIANA

## INKING INSTRUCTIONS

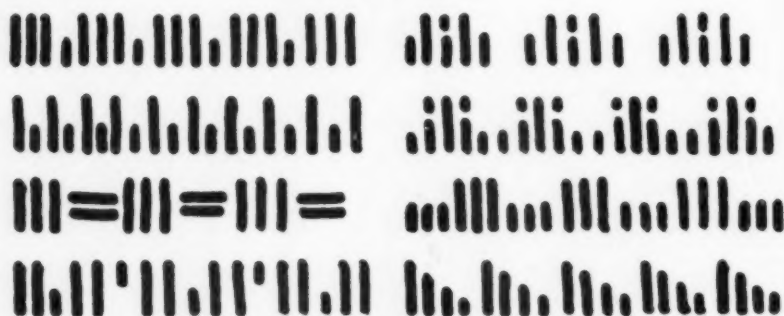
### WITH LETTERING PEN AND INDIA INK

1. USE A SHEET OF TABLET PAPER FOR PRACTICE.
2. DIP PEN POINT WELL INTO THE INK AND REPLACE THE STOPPER.
3. BEAR DOWN ON THE POINT WITH A FIRM BUT NOT HARD PRESSURE.
4. HOLD THE PEN THIS WAY WHEN DRAWING FROM LEFT TO RIGHT. 
- NOT THIS WAY 

5. MAKE FIVE VERTICAL STROKES  AND FIVE HORIZONTAL  AND REPEAT.



6. VARY YOUR STROKES TO MAKE MORE INTERESTING BORDERS.



MISS JORDAN OF PORT HENRY, NEW YORK, HAS PLANNED THIS SET OF INKING INSTRUCTIONS FOR "SCHOOL ARTS"

## Design in the Primary Grades

MURIEL A. DAVIS

MONTE VISTA, COLORADO

"THAT is a very clever design, Archie. Why don't you transfer it to squared paper?"

The black eyes of the little Spanish-American boy shone with pleasure, but with a shrug of the shoulders so characteristic of the Mexican race, he cast the suggestion aside with pretended indifference.

The first grade Spanish-American children were enjoying a period of seat work using the embossing blocks, while the second grade was reciting. There was no end to the pretty designs they could make with the many-colored cubes and they loved to work with them, but the idea of putting their designs on paper seemed quite beyond a first grader's skill. However, it was worth thinking about.

Anacleta, of the long black curls, shyly slipped up to the teacher's desk to show her design.

"Please, may I have some paper to try?" she asked.

One-half inch squared paper was produced and Anacleta set to work with paper, pencil, and crayons. Of course, the other pupils wanted paper, too. The results were often disappointing, but there were so many of exceptional value that the interest ran high.

Seeing the fine things the first grade was doing, the second grade begged to try, too. A pile of squared paper, cut in convenient widths, was kept ever ready

for the children to use when they had finished their work.

Books were being written by the classes and the new designs made attractive covers for them. Spelling books looked quite dressed up in their all-over design folders. Yes, there were many uses for the work that was pretty and neat. The children themselves chose the design to be used for the class books. Each child tried to make his design so well that it might be chosen for the honored place. The careless ones soon saw the error of their ways and tried to be more particular.

"This is our 'Big Day'," laughed Alfonso one morning. Teacher smiled at the use of her pet phrase, for it was indeed a Big Day for them. They were going to the theater to see an Indian picture show. Teacher had suggested that they might see some designs there that they could make. From that show started their interest in Indian design. Katchina dolls had an inning here. Later, figures were used for the different holidays; brownies, pumpkins, and cats for Halloween with trees, stars, bells, and reindeer for Christmas.

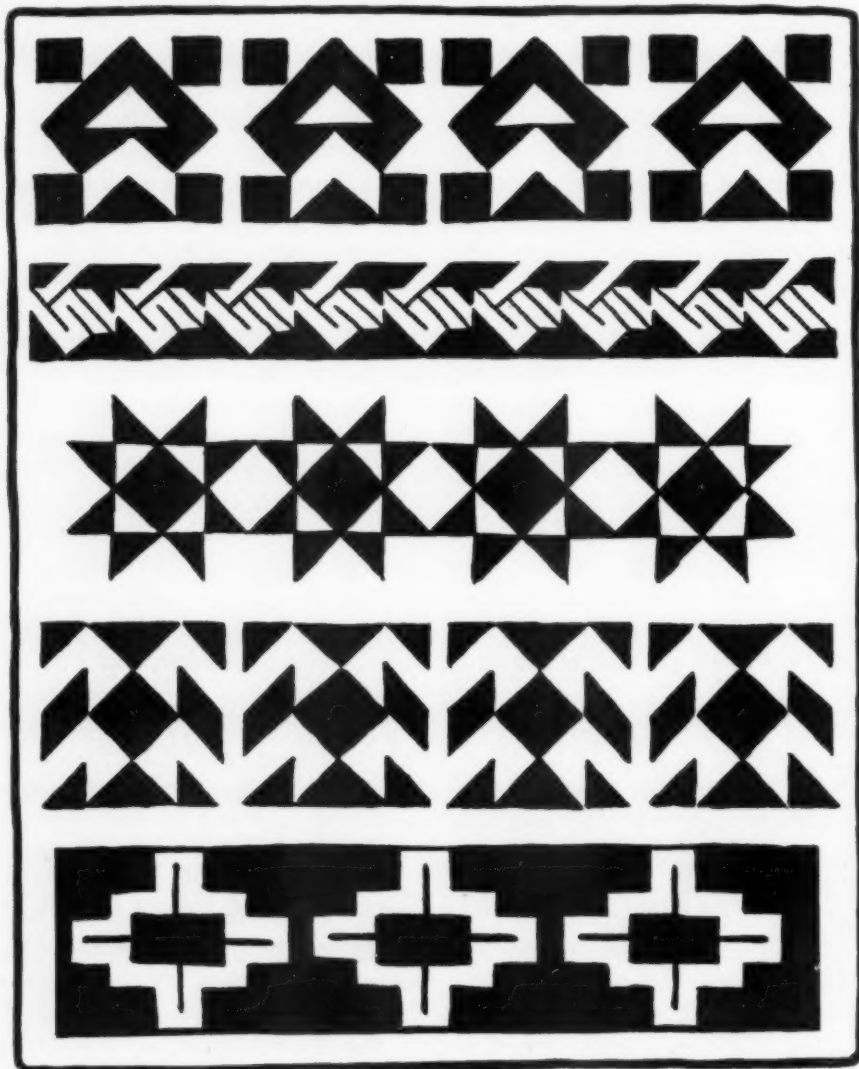
Big Ben, of the plain face but beauty-loving soul, asked for a large sheet of paper for his project. As the design grew the teacher watched with interest. Then by dint of careful questions learned that it represented the altar with its bowl of holy water which he had seen at his church.



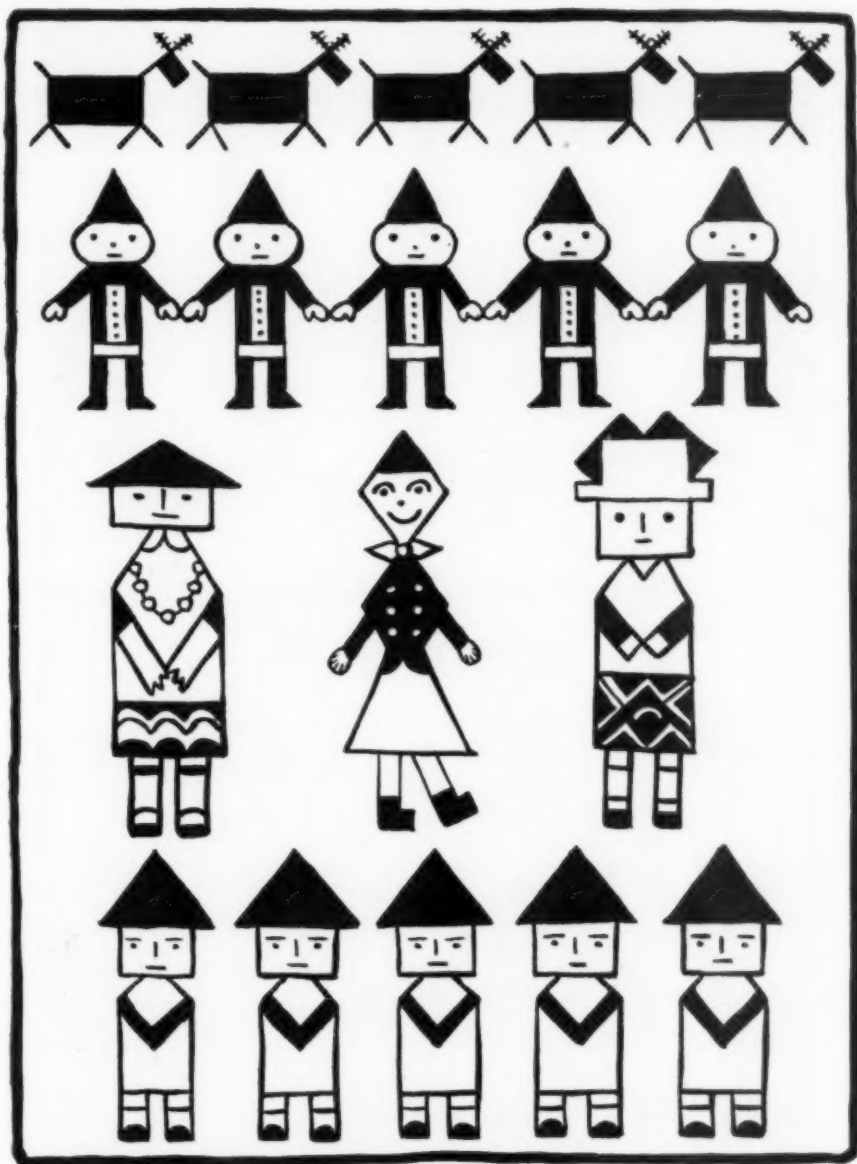
Thus from a simple suggestion grew a work that not only served to occupy idle fingers, but proved of real value in developing the artistic skill and originality of the children.

The illustrations given are largely the work of second graders, though there are

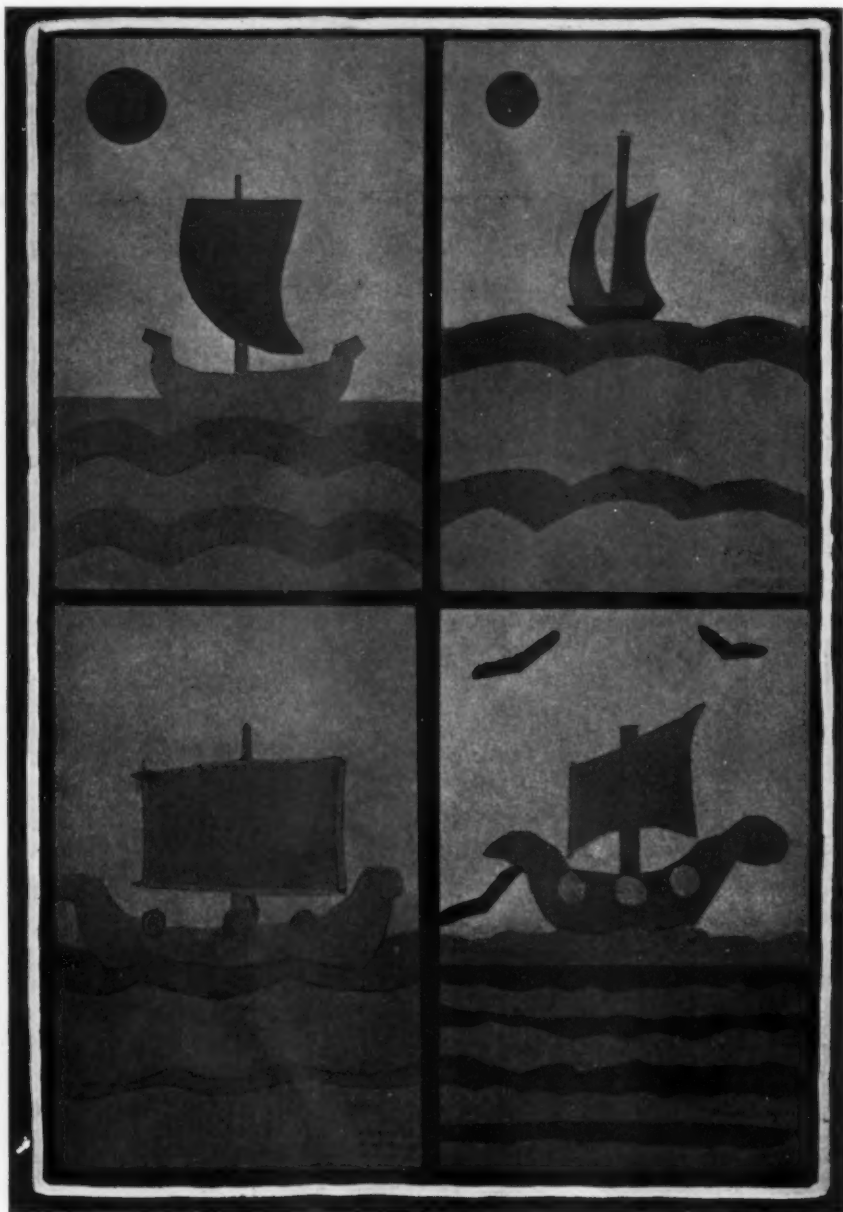
a few pieces done by first graders. All are by Spanish-American children. Some were retarded in the grade so are much older than the usual second grade child, but in many cases the most outstanding pieces were done by the normally graded ones.



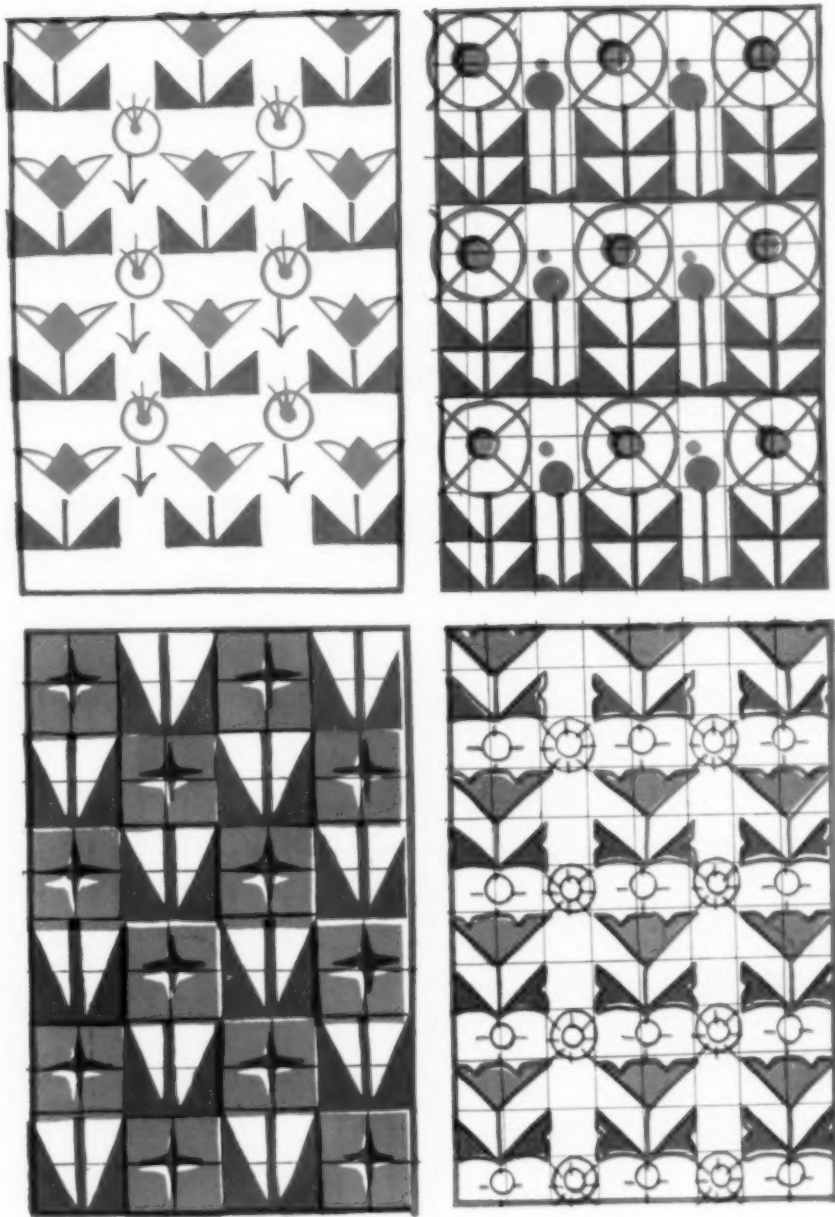
BORDERS DESIGNED ON SQUARED PAPER BY THE LITTLE MEXICAN PUPILS OF MURIEL DAVIS, MONTE VISTA, COLORADO



QUAINT FIGURES AND ANIMALS MAY ALSO BE DESIGNED ON SQUARED PAPER. THESE WERE DONE UNDER THE INSTRUCTION OF MURIEL DAVIS, MONTE VISTA, COLORADO

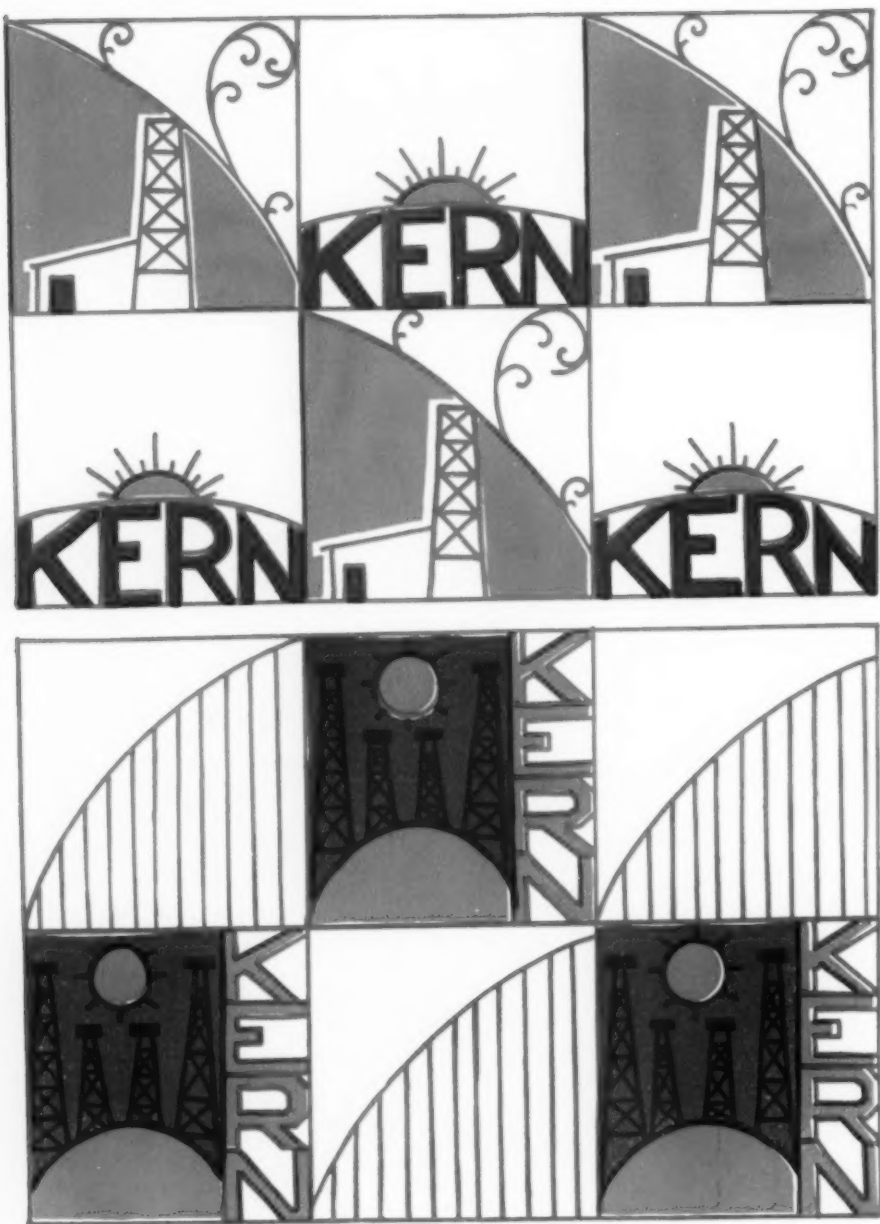


SHIPS CUT IN COLORED PAPER BY THE FIFTH GRADE PUPILS OF  
FRANKIE PRIEST. IDA HAUGEN, ART SUPERVISOR, YUMA, ARIZONA



ALL-OVER PATTERNS BY PUPILS IN THE CLASSES OF THE  
SAINT PAUL TEACHERS' COLLEGE, ARCH DIOCESE OF SAINT PAUL.

*The School Arts Magazine, June 1933*



DESIGNS BY THE STUDENTS IN THE WILLIAMS SCHOOL, KERN COUNTY, CALIFORNIA. DESIGNS BY MARION KING AND D. FRIESEN, LENNICE EYRAUD, SUPERVISOR OF ART, KERN COUNTY SCHOOLS

*The School Arts Magazine, June 1933*



## Poetry in the Art Class

HILDA L. FROST

ARLINGTON, MASSACHUSETTS

THERE is nothing new about reading good poetry to boys and girls in the public schools but there is a glorious opportunity to create new appreciation for it by introducing it in the art class.

In my classes at Auburn, Maine, I wanted to give my children a new chance at the old problem, self expression through drawing. I had tried telling them stories to illustrate, training them to develop and draw on their own store of imagination. Then I thought of poetry. Here was a chance to arouse real appreciation of an art closely in relation to the subject I was trying to teach. It could only enrich an ordinary drawing lesson.

The first problem was to uncover verse that would appeal to as well as stimulate those candid faces that challenged me across the desk tops. Public school children run the gamut from the exasperating to the divine. I sat down with my Untermeyer's "Modern American Poetry" and pondered. I must pick poems that would express experiences familiar to my pupils and would also disclose new aspects of experience leading to beauty. When I had made my choice I read the poems again and again, aloud and to myself until I could feel the pictures crowding the words. Then I went to my fifth grade.

Before I read aloud Elinor Wylie's

"Velvet Shoes" I asked my class what the snow felt like and what they thought of when they walked in it. I spoke to them as if I were another fifth grader and they answered me as directly. "Like a blanket, like fleece, like cotton batting." "All right," I answered, "I'm going to read you a poem that a girl wrote who liked to walk in the snow, too. See how *she* describes it." They were as still as falling snow itself while I read to them. They needed little encouragement to make a picture after that.

In the sixth grade I read Joyce Kilmer's "Trees." I expected that it would be familiar to many of them, but I knew many of them had never grasped the full beauty of it. We spoke about the trees growing first. I led them to speak of the very things the poem would express in such a striking manner. Then I showed them on the board how to make a tree look alive by understanding its growth. I read the poem to them once. Then those who knew it joined in reciting it softly to see the pictures it made again. Then they were told they might draw any tree they loved in any manner they chose. Some needed urging since the class as a whole had been accustomed to follow a pattern for its art work. Once they had started they were absorbed in the subject. When I visited them again they had an exhibition all ready for me.



They watched me view it with evident pride. And when I saw their papers I was proud, too.

For the seventh grade I had decided on Carl Sandburg's "Fog." It was so unusual in style and content that I read it several times to the class to be sure they visioned it all. The "little cat feet" had an appeal all their own. They led the class to an enjoyable period of silence when pencils and crayons worked busily.

I had seen many of my students during the winter months drive up from the country and rural communities in sleighs so that I knew Robert Frost's poem, "Stopping by woods on a snowy evening" would be of particular interest to my junior high school people. I wish I had the papers they made to exhibit, but they were so pleased with them I didn't have the heart to collect them. After I had read the poem to the class and was drawing horses in different attitudes on

the board, the principal of the school came in. He was amused by the different views I had prepared and took the opportunity to see how many in the room knew the different parts of the animal. I was completely ignorant on this score, but the country-bred boys answered with ready accuracy that only added to their zest for drawing.

That lesson was a real joy. Husky boys that would shy from the suggestion of a poem as if it were something effeminate drew horses, sleighs, snowstorms, and woods that left my small sketches to "start them" far behind. I'll never forget the horse who stood with his head turned back and one hoof raised as he listened with every fibre of his body. That drawing lesson was a revelation. It meant much to the students, more to me. I knew I could give them my best and see them grow on it till they reached past me for broader life.

## Correlation of Creative Art with History, Geography, and English

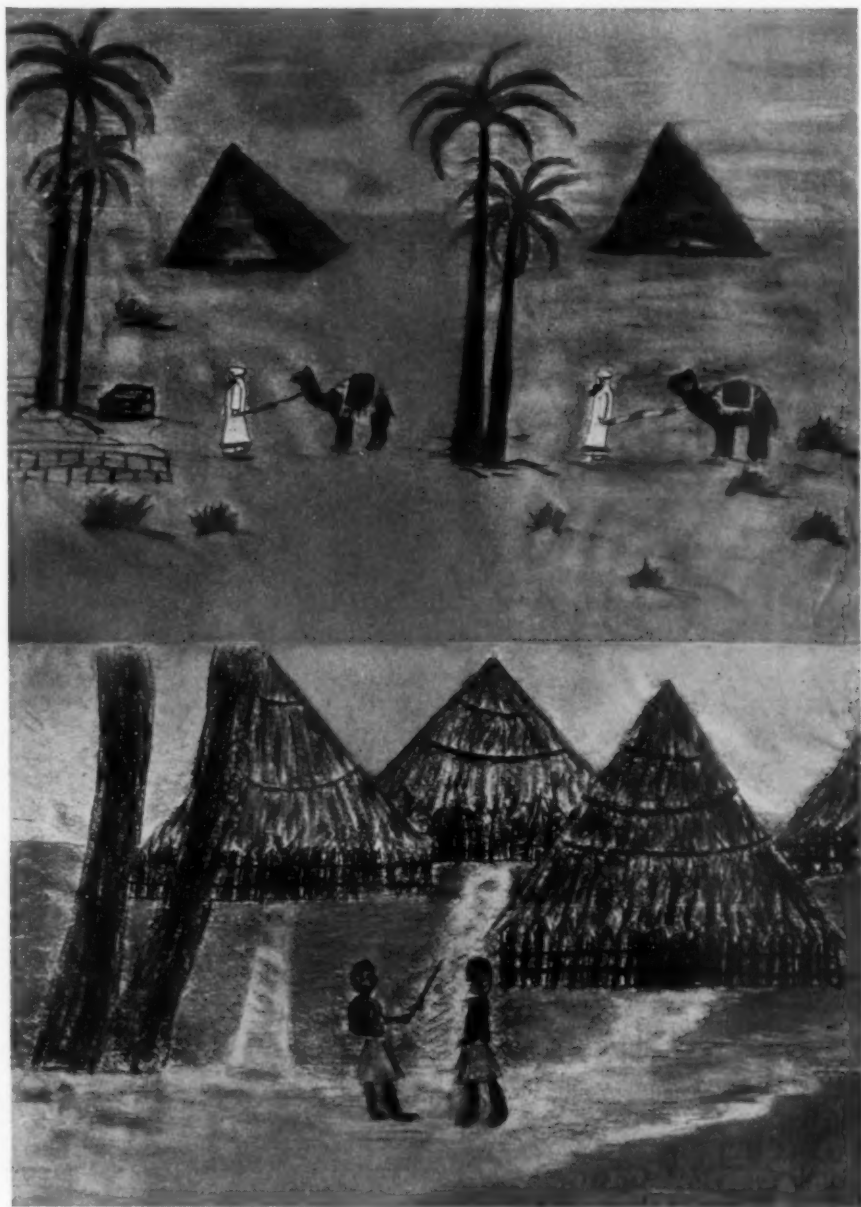
HELEN REDCAY SNOOK

NEWTON, NEW JERSEY

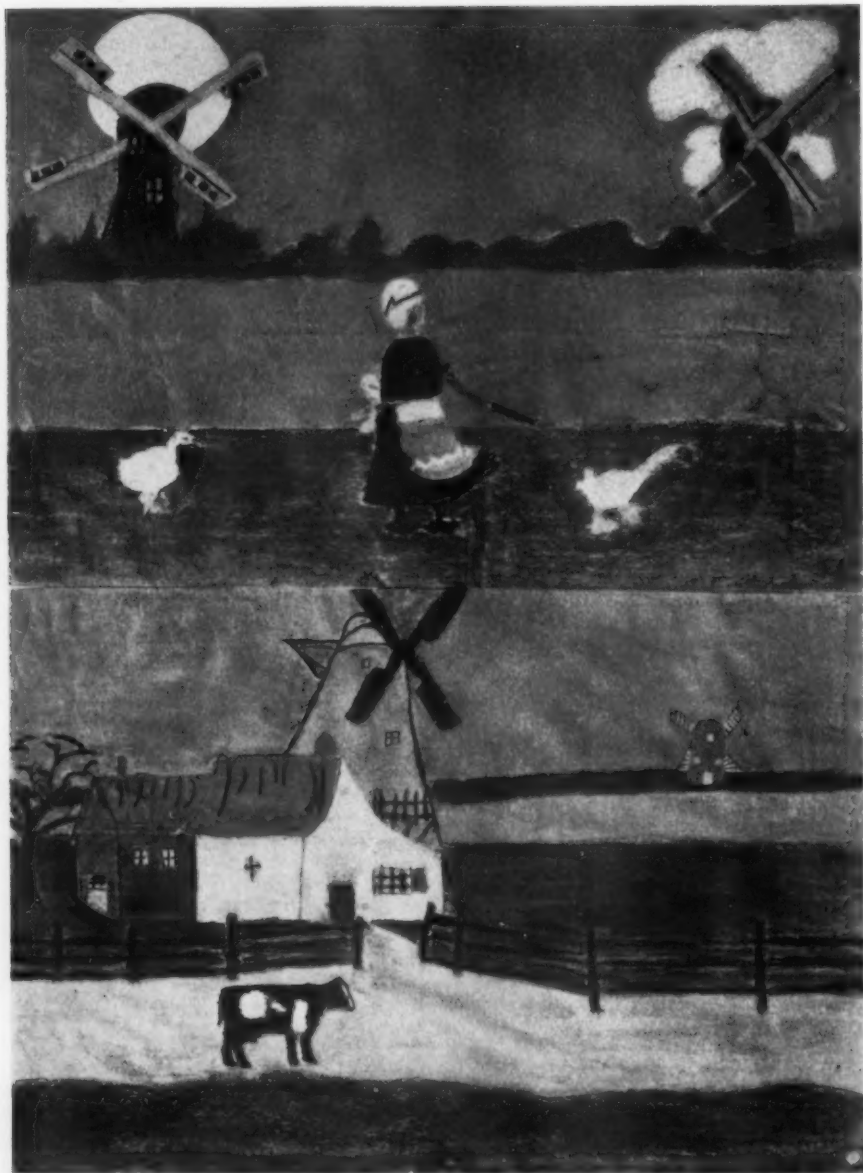
SOMETHING new and something different was shown in the presentation of an assembly program by 4B children. It represented their history, geography, and drawing lessons for the year, showing step by step the correlation of these subjects.

The drawings were made on large sheets of bogus paper. The pictures were not entirely original, pictures being

obtained from other geographies and histories than those used in class and from magazines, newspapers, etc. This gave the children a lesson in research work and in obtaining suitable material for these lessons. The coloring of these drawings was original with the children, lecturers' chalk and blackboard crayons being used. The history illustrations started with the Viking ship, *Santa*



PYRAMIDS AND PALMS TELL US THAT THIS IS THE LAND OF THE NILE, AND BELOW IS A SCENE IN A NATIVE VILLAGE IN DARKEST AFRICA. THESE ARE COLORED CHALK DRAWINGS BY THE PUPILS OF HELEN R. SNOOK, NEWTON, NEW JERSEY

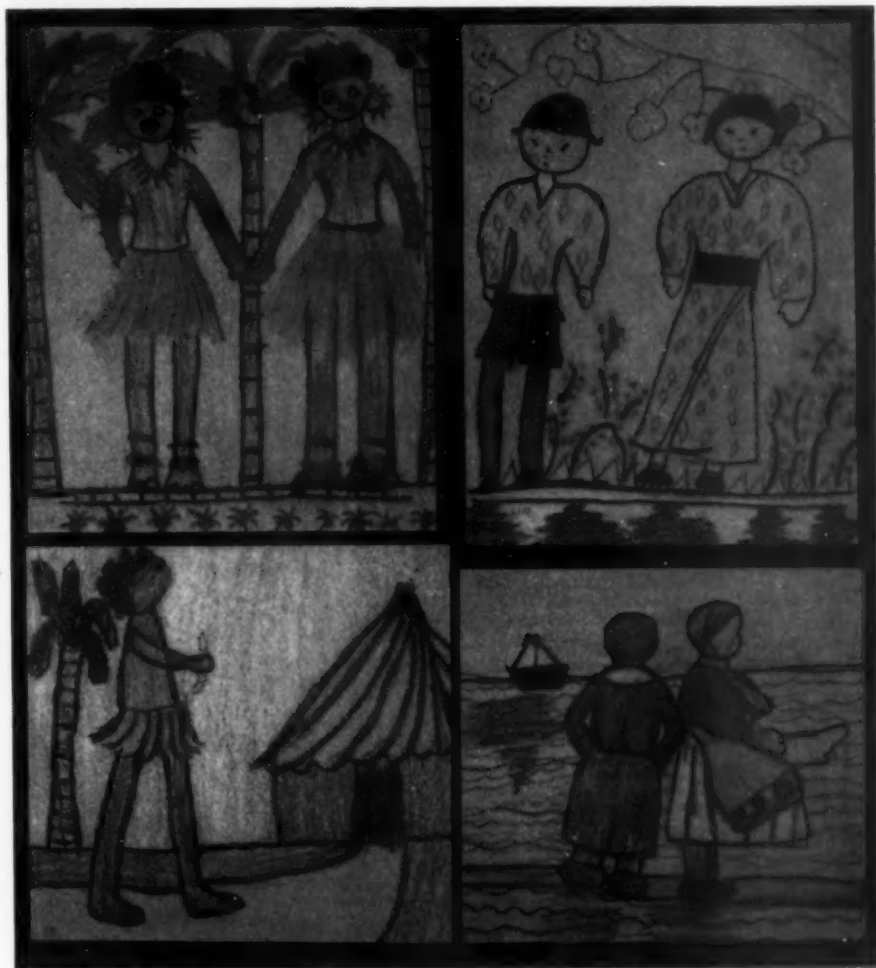


ABOVE—A RED WINDMILL AND A DUTCH GOOSE GIRL ARE TYPICAL OF HOLLAND. BELOW—  
IS A NEAT LITTLE DUTCH FARM. THE HOUSE IS COLORED YELLOW WITH A BRIGHT RED  
ROOF. CHALK DRAWINGS DONE UNDER THE SUPERVISION OF HELEN R. SNOOK, NEWTON,  
NEW JERSEY

*Maria*, ship of Columbus, and the *Mayflower*, thus leading to the landing of the Pilgrims and a study of colonial life. Colonial life was illustrated with the houses, inside of houses, utensils, etc., used by the colonial women.

The geography drawings were illustrations of the different countries studied by the children. For presentation of the program the children were seated on the

platform; in front of them was placed an easel. Each drawing was fastened on a large piece of insulite board. The changing of pictures was taken care of by four boys, two boys carrying a picture off the easel, while the other two placed another on the easel. As each picture was shown a child stood up and recited her history or geography lesson which correlated with the picture.



TWINS FROM FOREIGN LANDS WAS A PROBLEM WORKED OUT BY THE STUDENTS OF OLGA SCHUBKEGEL, SUPERVISOR OF ART, HAMMOND, INDIANA. ABOVE ONE SEES THE "JUNGLE TWINS," THE JAP TWINS, ONE TALL AFRICAN, AND THE DUTCH TWINS



## CZECHO SLOVAKIA



A MOTHER AND CHILD FROM CZECHOSLOVAKIA. A BRUSH DRAWING WITH PLENTY OF FREEDOM AND ACTION. BY MISS TODD AND MISS GALE, UNIVERSITY OF CHICAGO

## HOLLAND



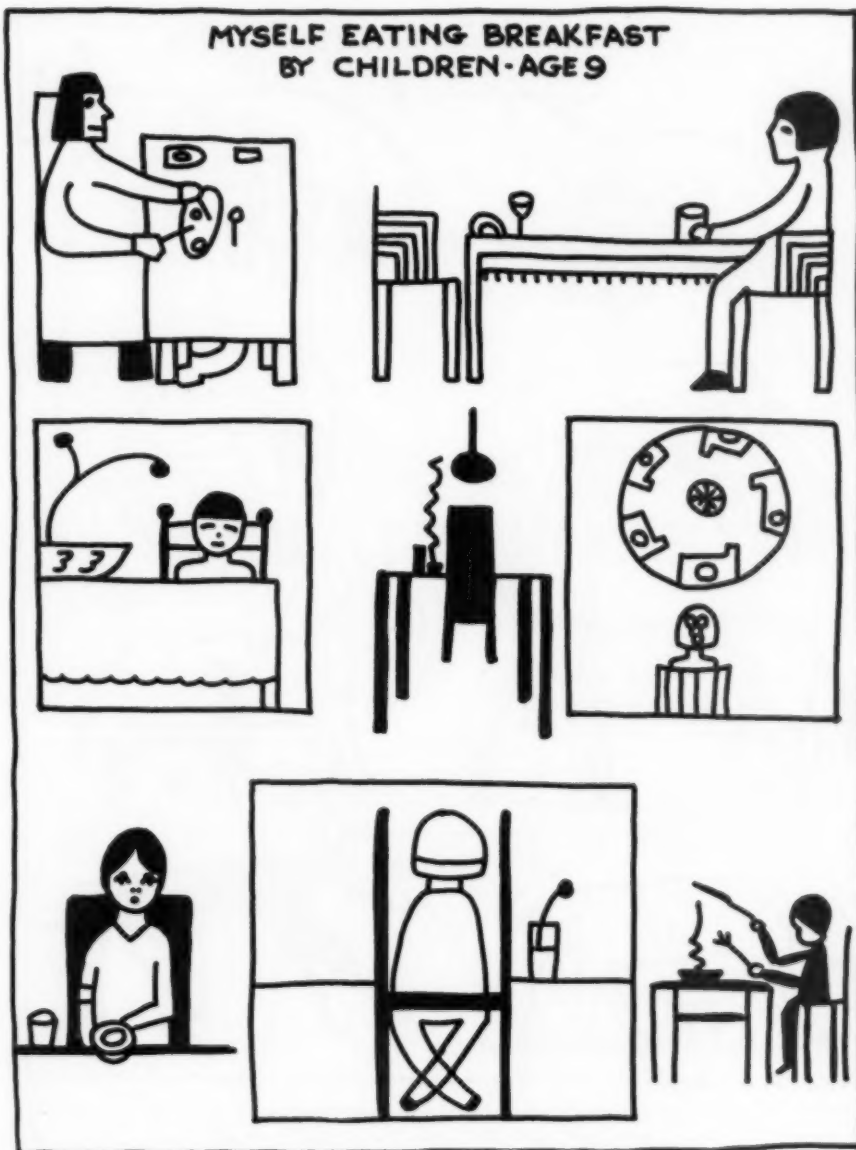
THIS FREE-HAND BRUSH DRAWING INCLUDES MUCH OF THE ATMOSPHERE OF HOLLAND. BY JESSIE TODD AND MISS GALE, UNIVERSITY OF CHICAGO



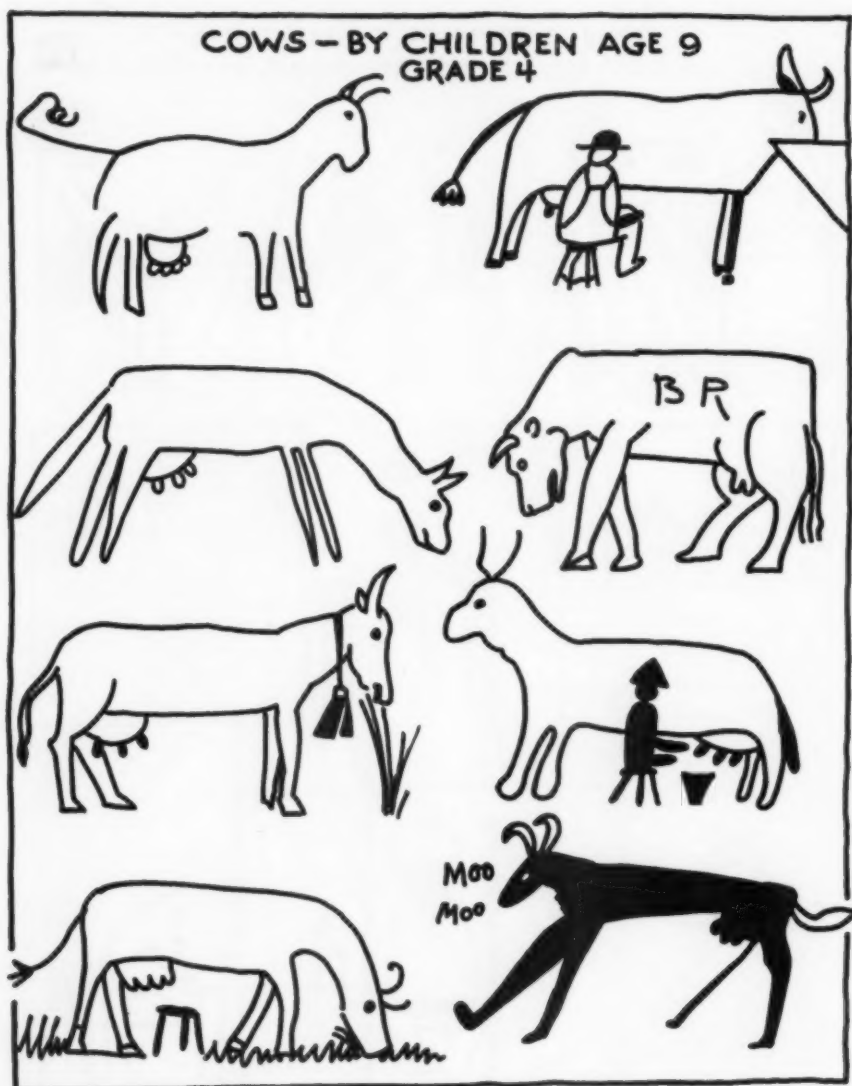
# JAPAN



A MOTHER AND CHILD FROM THE ORIENT. BY  
JESSIE TODD AND MISS GALE, UNIVERSITY OF CHICAGO

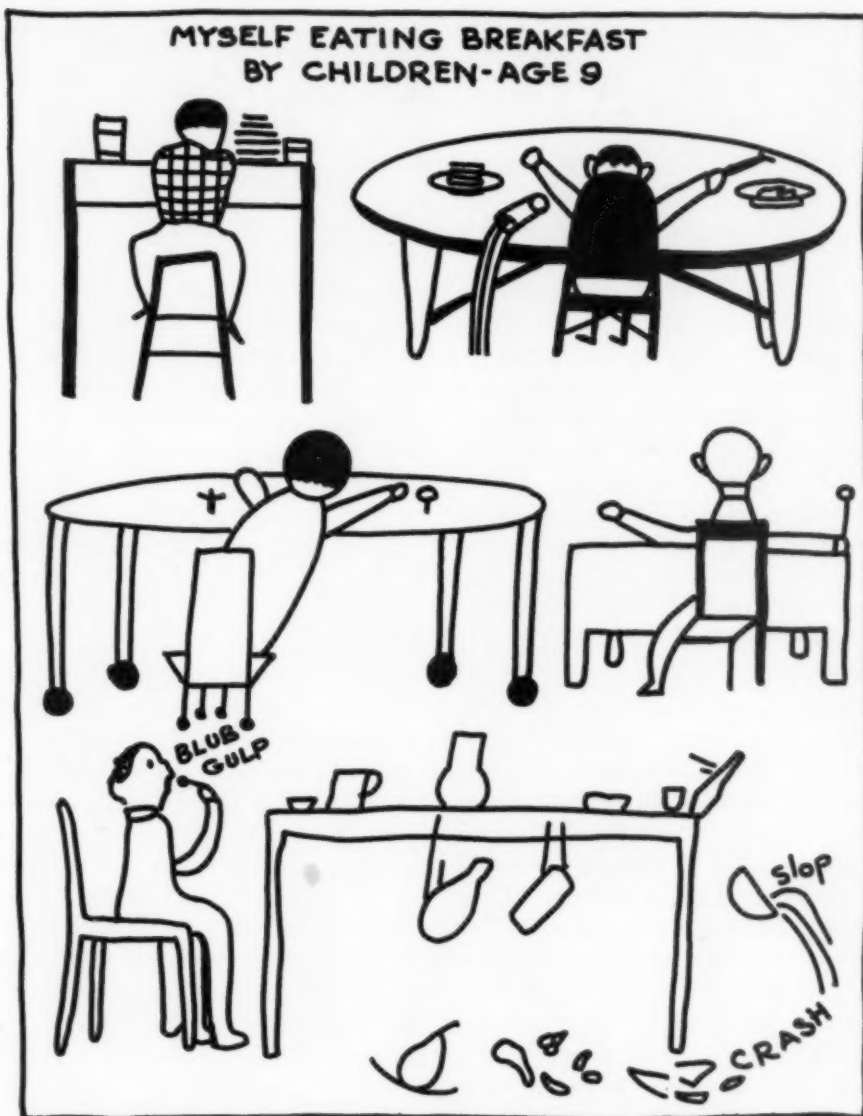


CHILDREN ENJOY DRAWING THE EVERYDAY THINGS WITH WHICH THEY ARE VERY FAMILIAR. BY THE STUDENTS OF JESSIE TODD, UNIVERSITY OF CHICAGO



STUDIES OF COWS DONE WITH A LETTERING PEN. DRAWN UNDER  
THE SUPERVISION OF JESSIE TODD, UNIVERSITY OF CHICAGO





THE YOUNG ARTISTS WHO DREW THESE PEOPLE AT BREAKFAST HAD A STRONG SENSE OF HUMOR. BY THE PUPILS OF JESSIE TODD, UNIVERSITY OF CHICAGO

## Fine Art through Stage Craft

MARGIE COLEMAN HARRIS

INSTRUCTOR, TEACHER TRAINING EXTENSION,  
JOHNSTOWN CENTER, JOHNSTOWN, PENNSYLVANIA

FINE art in a community with no museum, no art gallery, and only two publicly owned oil paintings, seems remote, non-essential, and even to many a sign of sophistication. Here schools must use every means possible to create an interest in fine art.

Regardless how commercial minded a locality may be, there are few people who are not interested in plays; so it was through them that one road to appreciation was opened at Westmont-Upper Yoder High School at Johnstown, Pennsylvania. Such plays as "The Admirable Crichton," "A Perfect Alibi," and "The Road to Yesterday," for which homes of the titled English are the scene of action, provided the excuse for painting life-sized reproductions of old masters. To find the colored reproductions for copying, the children had to consult the *Studio*. This acquainted them with that magazine and brought it down to their level, or shall we say brought their tastes up to its level. At any rate the bindings of the *Studio* look almost as worn as those of *Arts and Decoration* and *Pencil Points*.

"The Balbi Children" by Van Dyke headed the list of six full-sized portrait sketches. While the pupils worked they chatted; and when listening their remarks seemed fair evidence that a respect for the ability of the old masters was dawning. They reveled in the painting of a white

ruff with every color except white and the mystery of matching flesh with paint became increasingly interesting as more and more pictures were painted.

Following the portraits one boy who likes animals contributed a half-life-sized picture of "The Hunter" by George Stubbs. Another boy who likes detail is now making a copy of Adriaen Psenbrant's "Madonna and Child" which is to be used for the altar piece in the Christmas play.

A word about materials may be of interest. Old household linens pasted to large sheets of newsboard make a splendid substitute for canvas board. So far alabastine and poster paint have been used. Sometimes frames were painted in three values imitating elaborately carved gold frames but rough frames of wood, gilded, are a better protection in handling on the stage and they make a more finished appearance in the dark halls where these pictures add a glow of color and where they are not too brightly lighted to show defects or to bleach the colors.

During an art exhibition much interest was shown in these pictures by visitors who thought the teacher of art in the high school had painted them. Probably the size of them made them impressive but, be that as it may be, the interest in fine arts was most surely made more keen by stage craft.



COPIES OF FAMOUS PAINTINGS BY THE PUPILS OF MARGIE COLEMAN HARRIS, JOHNSTOWN, PENNSYLVANIA. ABOVE ARE "LORD CHESTERAL," AND "LADY HAMILTON." BELOW ARE "THE BALBI CHILDREN," AND "PINKIE"

## Designing in Elementary School

GLADA B. WALKER

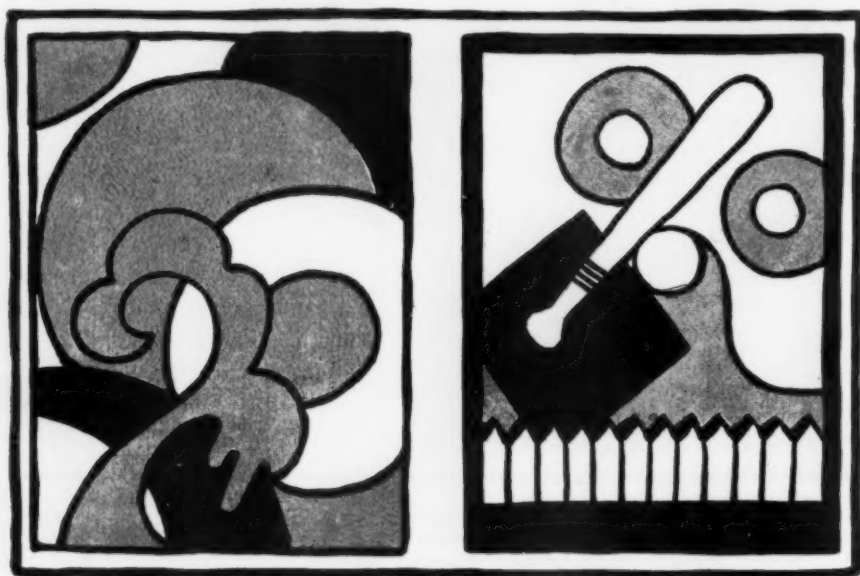
SUPERVISOR OF ART, ALEXANDRIA, LOUISIANA

A DESIGN is a bit of concentrated composition and, to be of any great value to the child, should be original. To my way of thinking, the designs should be composed of elements in the child's own realm of thinking.

An abstract design composed purely for artistic balance, harmony, and color effect is far above the heads of ordinary children. This I realized when planning my experiment in creative design to be carried out in all the grades from the second through the seventh.

Most children are born with a bit of originality and imagination, but too often, even in our present day of freedom in teaching, these elements are crushed or left to struggle along as best they can for themselves. Most grade teachers find that originality is hard to develop, mainly because they expect a finished product far above the child's knowledge of technical handling.

Children need suggestive encouragement and a field within their own grasp and understanding to produce good de-



MODERN CRAYON DESIGNS BY STUDENTS OF GLADA B. WALKER,  
SUPERVISOR OF ART, ALEXANDRIA, LOUISIANA

signs. The best landscape painter in the world would be at a loss to know just how to begin if commanded to make a painting while viewing the world from his first aeroplane ride.

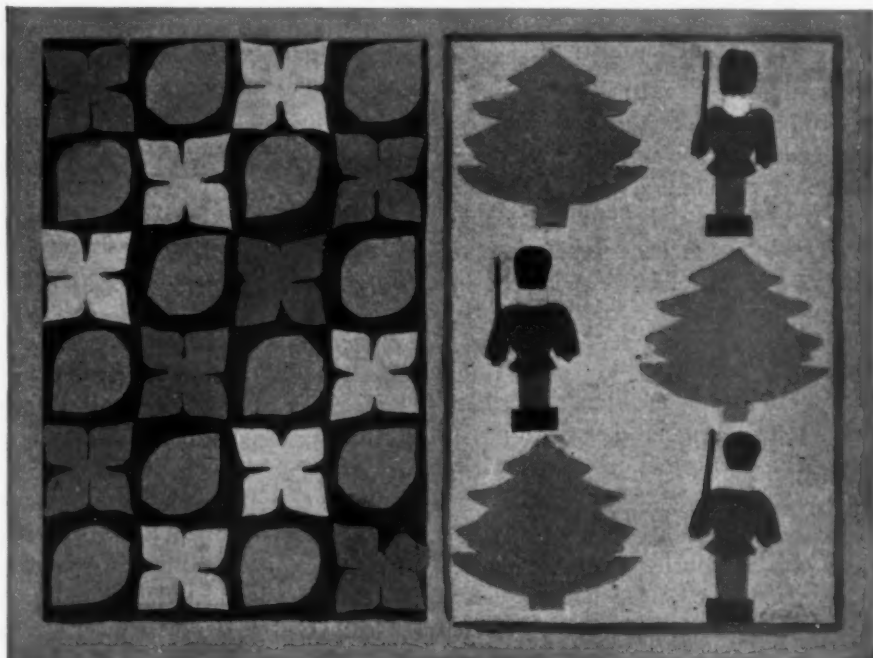
With this in mind I decided to have the children in the various grades produce designs much in the same manner as they would illustrations of stories. In the second grade a discussion of baseball was aroused; several children tried to draw a bat on the board with severe criticism from the rest of the class. After many attempts a bat was produced that passed the critical eye and every member of the class drew a bat just where he wanted it on his paper. Then a ball was thrown into the picture, and struck the bat. Some of the balls flew into left field and some

into the right field while some were only punted and spun around in circles. A diamond to represent the field was added and in several cases a picket fence was erected to guard against unpaid spectators.

In the upper grades a snail, a water-spout at sea with a ship's anchor on either side of a tiny vessel, Japanese lanterns, sunshine and shadow and an air port were the starting points of original designs.

A few pupils experimented with design qualities in landscape and some rather creditable examples were completed.

Most of the children liked this method of designing because it gave them something tangible with which to work, and at the same time a production where exact naturalistic reproduction of objects was not necessary.



CUT PAPER ALL-OVER PATTERNS SHOWING A REGULAR AND IRREGULAR ARRANGEMENT.  
DOLORES PROCTOR, TEACHER, AND IDA HAUGEN, SUPERVISOR, YUMA, ARIZONA





FIGURE DRAWING FROM LIFE, by Rowene Huber. Frederick J. Drake and Co., Publishers, Chicago. Price, \$1.00

A simplified method of figure drawing from life based on "action lines" or the direction taken by the various masses of the body. The author's aim is to provide the student with the means to draw the human figure correctly without the tedious study of anatomy and in the opinion of the reviewer she presents a very usable short-cut. Her illustrations show her principle of action lines of the human figure, foreshortening, shading, and portraiture. The sketches are drawn from life in charcoal according to Miss Huber's simplified principle of figure drawing.

The student of life sketching, whether advanced or beginning, will find this booklet a valuable addition to his study and will enjoy practicing this simple easy method to give him facility and speed in his work.

SIMPLIFIED PUPPETRY, by F. Alice Marzials. Published by Froebel Society and Junior Schools Association, 4 Bloomsbury Square, London, W. C. 1 Price, 1 shilling

A small booklet abounding in suggestions for producing puppet plays, making the stage and puppets, and dramatizing appropriate stories. There is enough definite information, and there are working diagrams enough to start

the amateur puppeteer on his career and suggestions that will lead him on to success. The material is actually simplified enough to be completely workable and yet capable of producing very interesting puppet theatricals.

The author is president of the Oxford Guild of Puppeteers and has invented marionette theaters and puppets for over thirty years. She has been primarily interested in puppetry for children, and her aim in writing this book is to provide children with an educative hobby of absorbing interest which will have a definite relation to their school education and their play interests.

FOLK FESTIVALS, by Mary Effie Shambaugh. A. S. Barnes & Co., Publishers, New York City. Price, \$3.00

The author who is Assistant Supervisor of Physical Education at the University of California at Los Angeles, has collected a group of folk dances and melodies with complete instructions for performance of the dances, a short history of their original settings and folk performances, photographs suggesting appropriate costumes and complete musical accompaniment for each dance, arranged by Anna Pearl Allison. For schools and playgrounds, dancing classes and private students of the dance, the book has a definite usefulness, and as a correlation with social studies, drama and literature,

these group folk dances will be found to give an insight into the life values of the people to whom they originally belonged. The national life of a people is so vividly expressed in the dance that teachers will find a very real benefit in teaching these folk dances to their pupils in connection with history, geography, art or literature lessons. The producer of pageants, plays, operettas and the like will turn to this collection which is complete in every detail, and dances can be selected, taught, costumed and accompanied with music all from this one book.

Dances of American Indians, Spanish and Mexicans, central and southeastern Europeans, and dances based on folk tales are given, and the dances are graded so that they may be used from the intermediate grades through high school and college. The instructions are easy to follow and photographs of costumed dancers further simplify the explanations. This book is a valuable contribution to the modern movement to preserve and perpetuate folk art.

**ENJOYMENT AND USE OF ART IN THE ELEMENTARY SCHOOL** by Jessie Todd and Ann Van Nice Gale, published by the University Press (\$1.50), is a book to be welcomed by the teacher of art in the grade schools everywhere. These authors present the subjects of drawing, modeling, painting, design, history of art, under the department of enjoyment. The making of handicrafts for gifts, modeling for use, the making of scenery for the school stage, and art helps related to other school subjects, come under the division of use.

The book is written by the authors in an informal easy-to-read style and is a relief from so many of the books issued on art which echo the pedagogical, dictated, almost machine-like form which has come into so many of our higher institutions of teacher-training. Art teaching has suffered in late years from an attempt to force art instruction into the same channel as non-artistic subjects on the school curriculum. This book by Jessie Todd and Ann Van Nice Gale is full of commonsense advice to the art teachers from authors who have successfully secured results

# Time OUT

Have you been following our world-building in previous issues of this magazine? Well, world-builders grow weary, so we have retreated to this quiet little upper corner for this issue. But we're always ready for conversation.

For one thing, we'd like to know if you've been able to make use of our suggestion that your pupils go in for world-building as a part of their classwork, and even go in for the Scholastic-Eldorado Award...which furnishes a fine incentive for better work.

We frankly can't see why their doing this need be time out. Of course, you know your work, and we know our pencils. And we want to be helpful. What do you think? Joseph Dixon Crucible Co., Dept. 135j, Jersey City, N. J.

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from children because of their sympathy with children's viewpoints and who thereby forget the usual formulae of psychology which burdens and handicaps so many beginning art teachers.

For teachers who may need to teach art in rural sections out of reach of art centers or those who have had but little art training in their college courses, this book will prove very certainly to be "a friend in need is a friend indeed."

## Analysis of the Art Curriculum

(Continued from page 589)

The educator has now endorsed the Social Objective as a guiding factor in the entire school program. It is evident that the time has come for the art educator to organize at least one-third of the art program so that it will be in full harmony with the social objectives of modern education. Division 2, of Table I seems to offer a key to the solution of this problem. It suggests a one-third curriculum in the fundamentals of art motivated by the practical experience, the acquiring of knowledge and understanding of art quality and its use in meeting life needs. The remainder, or two-thirds, of the course for the first eight grades could then include "original free development of the art program" according to the initiative of the teacher and the specific needs and requirements of any grade or school program.

Likewise, in the senior high school the appreciation courses would be in harmony with the social objective, leaving the specialized elective courses to provide for the vocational needs of the students as the nature and conditions of any particular school should warrant.

We have all heartily endorsed the modern objectives of art education frequently referred to as "Art for Life's Sake," for "training in citizenship," for "right living," and "the enjoyment and use of art in every conceivable situation of modern life." This means that we are confronted with the problem of organizing and teaching the fundamentals of art in connection with The Practical Experi-

ence, as well as the Appreciational, the Creative, and Manipulative Experiences of art education.

In conclusion, reference will be made to the hypotheses presented in the article entitled "Changing Objectives and Trends in Art Education" which appeared in the April SCHOOL ARTS MAGAZINE.

1. The determining of basic subject matter of art is one of the big problems of the educator today.

2. That art like any other subject in the curriculum possesses fundamental considerations which can be utilized as the basis for all art work in the schools.

3. That these basic considerations when established will enable the subject of art to be incorporated into the school program with as much definiteness as are the traditional subjects of history, science, English, and mathematics.

4. That the establishment of basic considerations of art education will in no way curb the initiative of the teacher or the individual freedom of the student.

5. That the recognition of basic core factors of art education will enable the art teacher to expand and develop her subject as never before.

6. That agreement among art educators in regard to these factors will enable the educator, the general educator, to evaluate art justly as a school subject, and to give to it the recognition that it deserves in the training of children for life needs in our modern socialized school.

## Chip Carving

(Continued from page 596)

take a Gothic outline and arrange it for chip carving.

Although carvers of long experience and compilers of textbooks speak lightly of this branch of carving as being limited and too mechanical it has possibilities rarely recognized. One returns again and again to admire an old piece, because of the fascination of its circles, the easy execution of its simple forms after the more strenuous work in relief, and the hope and possible certainty of finding some surprisingly new and attractive design.

xi It's a help to both advertiser and publisher if you mention THE SCHOOL ARTS MAGAZINE

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**A NEW CLASSROOM DESK WITH SIGHT-SAVING FEATURES.** One of the interesting items shown among the commercial exhibits at the Minneapolis Convention of the N. E. A. was a new design of classroom desk observed in the booth of the American Seating Company.

While unique in many details, and a radical departure from the old combination type of desk which was in general use so long, this new desk is so practical in its all-purpose character that, as one teacher expressed it, "it leaves nothing to ask for in modern teaching practice from standpoint of movability, comfort, eye protection, and general adaptability.

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**ANNOUNCEMENT OF THE FIRST RUSSIAN SEMINAR.** Early in July a group of Americans will visit the Soviet Union under the guidance of specialists. The movement will be called the First Russian Seminar and every possible attempt will be made to give the members an unprejudiced insight into conditions, past, present and future. Propaganda of all kinds will be avoided. Experienced American authorities will accompany the group giving talks to the members of the Seminar on such subjects as History, Economics, Politics, Art, Architecture, and Religion.

An Advisory Committee of leading Americans who are authorities on Russia has been formed, including the following names: Stuart Chase, New York City; Prof. Kenneth Conant, Samuel H. Cross and Bruce C. Hopper, Harvard University; Henry W. L. Dana, Cambridge; Prof. George H. Day, Occidental

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Extensive contacts have been made with the cultural and political leaders of Soviet life and there will be frequent opportunities for informal discussions with men and women who are responsible for the present policies. Frank round table discussions with question and answer periods will be the order of the day.

To the thoughtful American citizen, anxious to learn the utmost possible about the ways and means of improving our present civic-economic organization, the First Russian Seminar will make a strong appeal. In the case of Soviet Russia, more than ever before, it is necessary to see in order to understand. So many conflicting reports emanate from Russia, tempered with propaganda, or personal prejudice, or both, that the sponsors of the Seminar believe it will provide a splendid opportunity for those who wish to understand the significance of this gigantic experiment in Communism.

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This advancement must be along cultural lines. The things of the spirit too long have been neglected. The fine arts, painting, sculpture, craftwork, architecture—those arts which, with music, furnish the nourishment on which our spiritual life thrives, will play a predominating part in the decades to come.

As the Chicago World's Fair in 1893 marked an epoch in art, so will a Century of Progress in 1933, mark a similar period. The great palace of Fine Arts of the World's Columbian Exposition, now made permanent as an enduring monument, was completely filled with paintings and sculpture and decorative arts brought from all quarters of the



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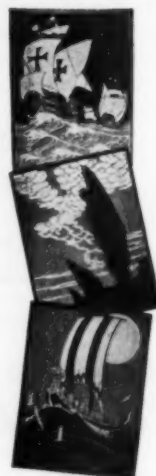
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PEDRO J. LEMOS, *Editor*

THE DAVIS PRESS, INC., *Publishers*, WORCESTER, MASS.

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